JULY 1961

music ministry

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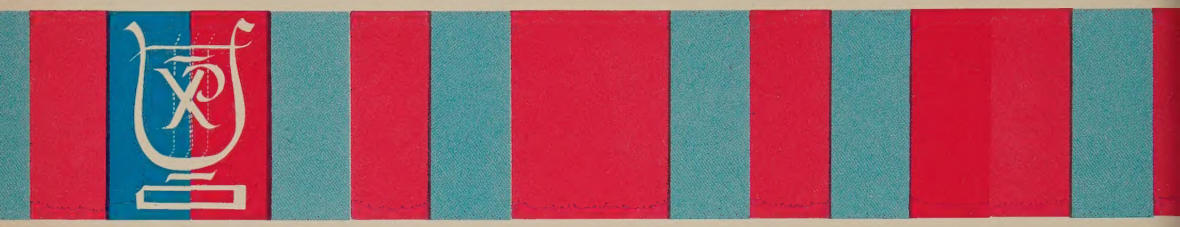

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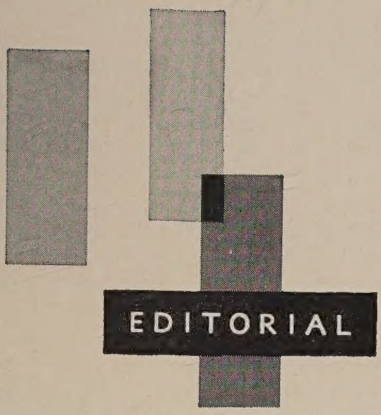


priests and prophets

In corporate worship church choirs usually serve both a priestly function and a prophetic one. Choir directors and choir members who understand the dual nature of their role are more sensitive to what they sing, how they sing it and why their place of leadership is so important. As priests, choristers address God on behalf of the congregation. Anthems of praise, thanksgiving, petition and dedication are thus directed. These represent the corporate offering to God of all the worshipers. Choristers should always remember that such offerings are not to entertain or please the congregation directly. The congregation benefits from its vicarious participation in this artistic offering. As prophets, choir members address the people, extending and interpreting God's word through music. Anthems which admonish or teach, which challenge or exhort are thus intended primarily for the ears, minds and hearts of the worshipers. Throughout the progress of a well-ordered service of worship the choral music should naturally serve first one, then the other of these functions. Its exact location in the order of service should be so flexible that a given anthem fulfills the specific function of the moment. And the choir must be sensitive to the nature of its role, priestly or prophetic, in any act of worship.

V Earle Copes

When one thinks about being a church musician, he is aware, first of all, that it is not just young people out of high school and college who are in the state of preparation. One would hope that all of us in the profession are continually preparing to know the outreach of our profession and its changing requirements. If we do not have curiosity and a desire for constant growth, we should never go into the field nor stay in it. What is worse than a stale organist or director who uses the same music year after year? And what is more inspiring than to see men like Clarence Dickinson at eighty-seven collaborating on a *Choirmaster's Guide of New Music,* or Seth Bingham in his seventies constantly composing new music, teaching large classes in two different schools, and interested in every new development? We are in a field where tremendous changes are taking place, and, may I say for the benefit of the younger generation, it is almost as hard to keep up with the game when you are in it as it is to get an initial start.

If a roving newspaper reporter were to ask the man on the street, "What is an exciting profession for a young man or woman to enter today?" it is not likely that the answer would be "church music." Sometimes I wonder if the yellow journalism in our field is not the result of a need for excitement in the life of those who somehow find their profession rather dull and uninteresting! Yet the field of music, like that of the theater and the other arts, is a rewarding one. We all know that there is excitement and challenge in our profession—sometimes too much of it!

As a young man just out of college, I went to New York to study because I was excited by what was going on there. Lynwood Farnam was giving several series of recitals consisting of all the works of Bach, Franck, and Brahms, and he was also playing the music of most of the contemporary composers of quality. Clarence Dickinson was giving a series of recitals of historical and popular classics. Dupré, Courboin, and Farnam were playing all the symphonies of Widor at Wanamaker Auditorium. At just about this time John Finley Williamson and Dr. and Mrs. Dickinson were organizing schools of church music which later were to spark the departments to be found today in many colleges, conservatories, state universities and seminaries, where music is taught.

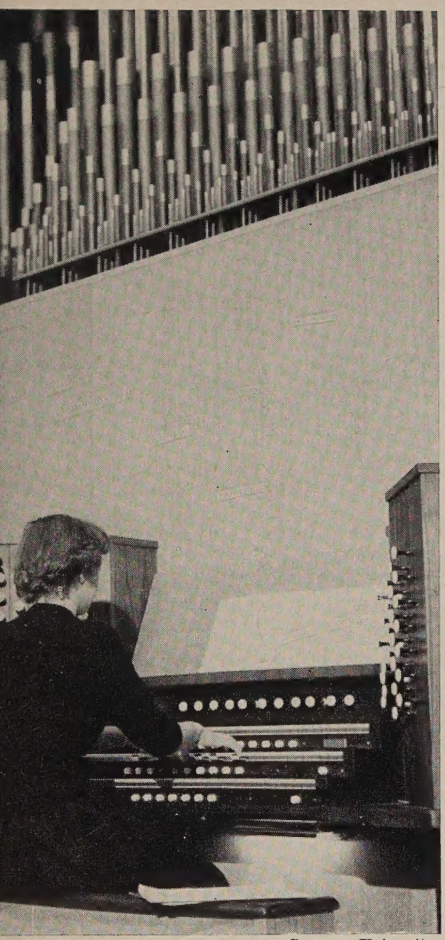
As a consequence of these and other stirrings a generation ago, the field is filled today with much more action and excitement on all levels than it was then. To name a few: the revival of the classic organ; the mushrooming of the electronic organ industry; the flood of books and articles on various subjects in the field; the multiple choir program in most of our churches; a heightened interest in hymnody; conferences and workshops everywhere; the development of departments of music in some of our largest and most forward-looking denominations; the delving of musicologists into the repertory and performance practices of periods heretofore little explored; fine musical services everywhere; TV and radio broadcasts.

Our time is often described as the heydey for the church in America, as well as for the music of the church. But we are all aware of how dangerous it is to confuse popularity with solid worth. Eric Routley speaks of the great temptation for the church to live in conformity with the world and to gain prestige, security, and worldly honor. People certainly go to church today. But many are asking, "Why do they go and for what purpose?" Episcopal Bishop James A. Pike has said that the statistics showing increases in religious attendance in the United States were not accompanied by any noticeable decrease in divorce, juvenile delinquency or psychiatric referrals.

Today church music is also flourishing. To many, young and old, it is exciting. But what are the things that make church music popular? Let us look at the outlook and conception of the younger generation first.

The young student is an idealist; one moment his head is in the clouds as he visualizes a Utopia of tomorrow. The next moment he is a cruel critic and a cynic, believing that there is nothing good or admirable in the present situation. How readily he is excited by the unusual, the striking thing; and how willingly he gives himself to whatever he admires wholeheartedly. Recently some students were overheard in a conversation. They were discussing a performance of Haydn's *Creation* which many of their friends thought to be fine. "What a terrible performance it was! And why would any in-

PREPARING TO BE



Syracuse University.

A CHURCH MUSICIAN

PART I

By HUGH PORTER

telligent musician want to waste time on such simple, uninteresting music?" (Incidentally, they had never heard this work before!) The next minute they were discussing a Baroque work that had been performed in a cold, unexpressive manner. Now *that* was the last word in beauty and perfection!

It is easy to understand why young people today become excited by the spectacular, the unusual, although I believe a majority of them have a reasonable sense of values most of the time. But one could wish for more maturity in the rank and file of older musicians, of teachers, and of the public in evaluating what, in the last analysis, is challenging and interesting in the deeper, more lasting sense of the word.

The Popular Dangers

To be popular today church musicians too often go to unbelievable extremes. Let me give you some examples. It is good to have choirs for different age groups. But one gets calls for a choirmaster in a church having from nine to sixteen choirs for every age from the cradle to the grave. "If we have the biggest"—it seems to be the reasoning—"then we certainly will have the best." And they must deck these singers out in colored robes and stoles and teach them to march down the center aisle like a military band on parade.

Speaking of robes, in his wonderful book *The Public Worship of God,* Dr. Henry Sloane Coffin, for whom all Union Theological Seminary graduates have deep affection, writes: "If the choir is located in a position where its members can be seen, they should be gowned —one hopes, not in fancy patterns or unconventional colors. They should not be striking and provoke comment. All this is not to exalt either the minister or the singers; quite the contrary. It is to subdue their individualities to their function as leaders in the corporate worship of God." [1]

But to return to our examples: because they are relatively new, many electronic organs, often sounding like canned music, are being sold like hot cakes. At the same time, to quote the Archbishop's Committee of England, we have a larger number of instruments with "greater depth, greater power range and variety of tone than any other instrument." Eric Routley says that no musician is faced with such a temptation to wield power as is the organist. What is more devastating than to hear a toccata and fugue or its counterpart played as a voluntary before a Sunday morning worship service?

[1] From *The Public Worship of God* by Henry Sloane Coffin. Copyright 1946 by W. L. Jenkins. The Westminster Press. Used by permission.

Under such conditions it is not possible to heed the admonition, "Be still and know that I am God." Or again a simple Bach aria in which the range of tone goes from triple pianissimo to triple forte in one phrase. (One often wonders why we should attempt to play Bach in a more impressive style than that in which it was written.) In the hymns one sometimes hears interludes which sound like a railroad train coming down the center aisle: sliding up the scale a half or whole step with each verse. All the atmosphere of worship is destroyed and the occasion is only a triumph of tremendous sound for the organist. A generation ago we complained about the prima donna in the solo quartet who turned the church into a concert hall. But the organ on display, rather than under control, has even more power to destroy reverence.

Another popular danger of which we must make the young church musician aware is that of the virtuoso conductor taking over, often standing in the middle of the chancel in a regular worship service to direct the choir. Now it is good to have a strong music program in the church. But music is the handmaid of religion and whenever it supplants the latter it is as devastating as the proverbial bull in the china closet. Not long ago in a symposium on "What Is a Good Anthem?" a choir sang the well-known "Expectans Expectavi" of Wood. When it was finished, a theological student stood up and said, "If you'll permit me to say so, a text which talks about keeping 'my soul white and whole' is little better than theological cheese cake." Whereupon the irate conducting teacher sprang to his feet and pointing at the podium with an unsteady hand blurted out, "What does it matter what the words say? The only thing that counts in an anthem is what you do on the podium."

When a conductor feels that his choir program is the most important thing in a church service, you may be sure that he is going to be in trouble sooner or later with someone who believes that the church is primarily a religious institution where God should be the center of worship. Recently I heard of a church where the choir was a little dynasty functioning as a separate and independent unity set off from the rest of the congregation. The minister and the music committee were not to question anyone in the choir. The organist's husband regularly came into the chancel for morning service to augment the tenor section in the anthem and then left immediately to take care of more pressing duties at home. The congregation found this rather disturbing! The behavior of the alto

(*Continued on page 43*)

BY ROSEMARY

ne an

How do you get older boys and girls to want to learn new songs? How can I make music a part of the learning activities of my class? What about the teacher who doesn't read music or can't even sing? What music can you use for worship when all age groups meet together? These and other such questions were raised by church school teachers at leadership training classes in the West Washington Group Ministry in eastern Maine. Such questions are typical of those raised in small, rural churches across the United States where trained musical leadership is often very scarce.

Twelve small churches in Washington County worked together to find answers to such questions and to achieve things they couldn't do by themselves. The Christian education committee of the group ministry, with the help of a rural church and community worker, planned a workshop on church school music for teachers, superintendents and pianists. A professor of music at the nearby state teachers' college was asked to serve as a special resource person.

The workshop was opened with a brief worship service followed by a short discussion on music as part of the church school experience. Then buzz groups were formed to discuss two basic problems: how to get boys and girls to want to learn new songs and how teachers who cannot read music can use music in their classes.

The recorders for each group reported several interesting suggestions: to motivate learning new songs teachers should be sure that the children enjoy singing the ones they already know, and the teacher himself should enjoy the new song. Very young children should be encouraged to sing, and families should sing together songs the children have learned at church school. Songs should be carefully chosen to suit the age group. Primary children enjoy

in joyful song

s with action and rhythm, while juniors older children like to know the background origin of songs.

veral interesting suggestions were made for teacher who cannot read music or carry ne. The teacher could use records or a tape rder. If a regular accompanist is not availa- an older pupil or teacher might help out. o pianist is available, the use of another ument that someone could play would be ful. Some instruments suggested were auto-, guitar, harmonica, violin and accordion. roaching the problem from another angle group suggested that the church might ide music lessons for a church school ner or that teachers might form a class to n to read music.

r a change of pace in the workshop the c professor demonstrated to the entire p how to teach songs to different age ps. Then the buzz groups met again, this to consider music in church school wor- particularly when all age groups worship ther as they do in small churches.

ymns carefully chosen for content and bility for children were felt to be appro- te for such occasions. Our guest teacher ted out that very young children might n only the first line or two of a hymn, such Now thank we all our God,/With hearts hands and voices," and find it a meaningful rience. Song charts printed plainly with dark letters and illustrated by one of the es are especially beneficial for the primary dren in the group. Using hymn stories and r background information adds to the sig- ance of the music used in worship.

ne result of this workshop was the request a class on music in the church school at leadership training school the following This class would help church school teachers learn to read music. The rural church and community worker for the group ministry, who had some musical training, undertook to teach the class after consulting with the college music professor for suggestions and resource material. She used the leader's guide of the National Council of Churches for the second series course *Music in Christian Education* as a basis for five two-hour sessions.* Quite a few modifications were made to adapt the guide to our needs. The class considered the characteristics of songs for various age levels, how to evaluate songs and hymns for ideas and singability, how to teach songs to different age groups, how to make music an integral part of the class session, and various types of musical activities.

The group enjoyed most, however, the second hour of the class which was devoted to learning to read music. Following the suggestion of the music professor, the class used the booklet *Easy Songs for Young Singers* by Carl W. Vandre ($0.35), which is used with primary grades in some public schools. Musical symbols were explained and rhythmic units were learned through talking and clapping. A hilarious time was had by all as they intoned, "Wa-ter-mel-on, lol-li-pop, straw-ber-ry, ice cream, cake," in order to hear and remember the difference between five important rhythmic units.

After this introduction the students found that reading music was not so difficult or fearsome as they had expected. During the five

(*Continued on page 32*)

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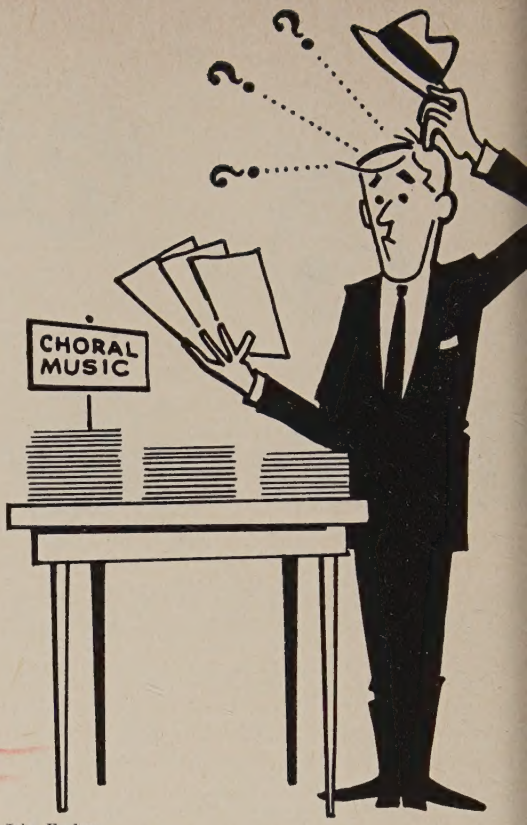
* *Editor's note:* The Methodist Church has a corresponding course for which the leader's guide may be secured from the Department of Leadership Education, General Board of Education of The Methodist Church, Box 871, Nashville 2, Tennessee.

In the article "How's Your Choir Attendance?" which appeared in this magazine recently, I suggested that the kind of music we perform in the church is not as important as we sometimes think it is, and that in championing a particular philosophy of music selection it is easy for us to obscure our real reasons for choosing the music we do. I would like here to elaborate a little further on this matter.

Of the various philosophies of church music selection (and several have already been stated in this magazine), it seems to me that there are three basic ones frequently encountered, and a fourth, which may be a very important though unacknowledged one, and which may be maintained independently or in conjunction with one of the other three.

First, there are those who advocate nothing but the best, both in quality of music selected and in level of performance. The theological justification advanced for this position is that since it is God we worship, God to whom we offer our praise, to whom we submit our prayers, naturally we perform only the highest quality music. We might call this the "nothing-but-the-best-for-God" school.

A second approach has been dubbed "Give-them-what-they-want." Those of this persuasion point out that we must do things in the musical idiom that most people understand. Our function is to please the congregation. Since they cannot all be pleased, we aim at the majority (or is it the most vocal?). If our function is not to please the congregation, at least it is to assist them in worship, and how can they be assisted through music they neither understand nor like?

As old as both of these, but claiming new adherents especially in recent years, is that mode of thought which would have us select music on the basis of what is theologically or aesthetically "appropriate." Those who advance this criterion are fond of following the church year closely; or they may try to "tie in" the anthem with the sermon;

John Furlow

hey condemn such a hymn as "In the den" because it is "heretical"; or they ect to placing a rousing hymn imme-ely after an introit which exhorts "Let the earth keep silence before Him," ause exuberance is supposed to contra-silence.

ow my purpose is not to defend one hese three positions against the others rsonally I have used them all at one e and another and shall probably con-ue to do so). I do want to suggest that t of us, perhaps unconsciously, employ ourth criterion—we perform music be-se we, personally, like it. But before ng into this, let us look at the first three e closely to see where each may lead arried far enough. And let us inquire ther we are really honest, and indeed ther we are being as effective church icians as we should be if we stop short proclaiming our own personal liking—ther aesthetic and/or theological—for music we perform.

ake the "nothing-but-the-best-for-God" losophy. This approach makes of music *acrifice,* something one *offers* unto l, much as of old the nomads gave the lings of their flocks or burnt offerings. religious concepts have evolved greatly e that day. We no longer believe in a to whom we offer placating sacrifices. l if God has no use for slain animals, haps he has no need of our artistic offer-either. It is *we* who have need of these, if we say we should perform nothing the best because it is for God, we rch musicians run the danger of setting

urch music

BY JOSEPH C. BEAVER

ourselves up as judge of what it is God needs or wants. God causes his same sun to shine on the godly and the ungodly alike. God may want bop as much as Bach. If we repeatedly say our music is an "offering to God," not entertainment for the congregation, our parishioners may not reply, but in the silence of their hearts they may think they know better—they may suspect that we aren't being quite honest—and they may be right.

"Give-them-what-they-want" advocates do not usually offer subtle arguments for their position. The pragmatism of their approach is, they feel, sufficiently evident: your job and your pay depend on how well the people like what you do. Therefore, do what they like. Furthermore, you have to "take-people-where-you-find t h e m ' ' ; and you do not find them with Bach, Purcell or Hindemith. This viewpoint has not been given expression in this magazine, but there is actually some theological justification for this school, though its adherents, to their credit, do not usually bother to claim any —namely, that the practice of trying to please the people has in effect a "permissive" outlook, a "servant of the people" character. Christ was the servant of all; he washed the disciples' feet; he said, "He who would be greatest among you, let him be least."

However, he came also to show a "better way," to lead us to a "new life," and that we might have life and have it "more abundantly." Surely the person who enjoys a hymn like "O God Our Help in Ages Past" is having life more abundantly than one whose canon stops with "What a Friend We Have in Jesus." A basic truth of all education, Christian education included, is that people must be led to things above them for their proper and fullest development as persons. Moreover, there exists the danger of using the "What the people want" criterion, deliberately or unconsciously, to further one's individual desires. It is unfortunately a fact that church mem-

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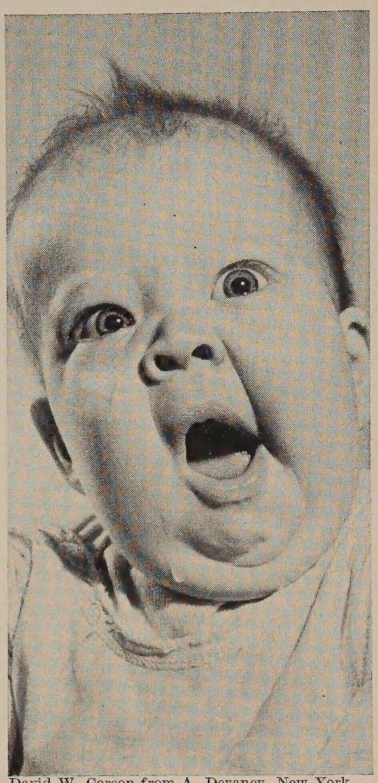
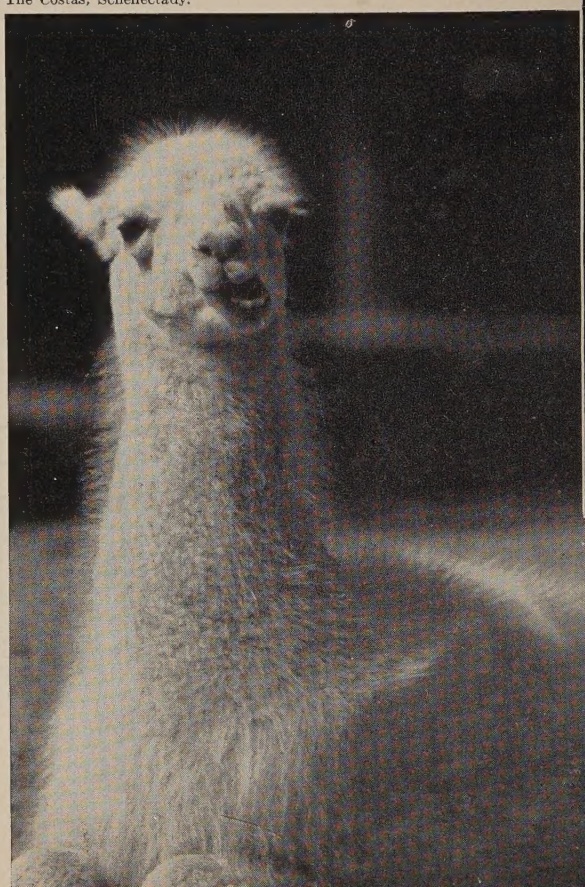


David W. Corson from A. Devaney, New York.

Herbert Lanks from A. Devaney, New York.

A. Devaney, Incorporated, New York.

The Costas, Schenectady.



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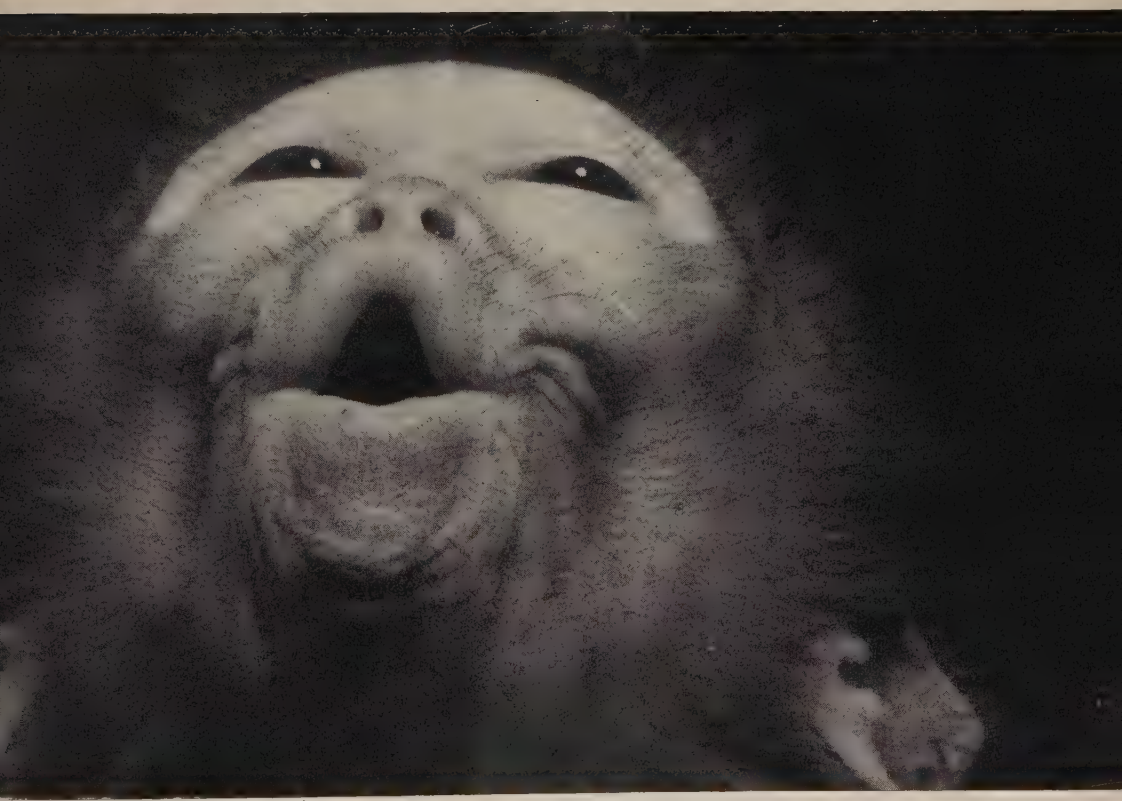


d W. Corson from A. Devaney, New York.

all creatures...lift up your voice"

BY HELEN R. TROBIAN

Religious News Service Photo.

the Brass quartet in t

From earliest times wind instruments have been used for rejoicing, for purposes of pomp and ceremony, for various types of worship and religious occasions. There are many biblical references to the use of wind instruments. They were used by prophets to exhort the people to repentance and by priests to indicate holy days and to remind the people of solemn obligations to their God, Jehovah. In the temple they increased the sound of voices praising God.

Ever since early Hebrew days when Moses invented silver trumpets, wind instruments have made a unique contribution to religious services. Sixteenth and seventeenth century church musicians composed many works which included parts for wind instruments.

In Early American days the various instrumental ensembles of the Moravian Church made a distinct contribution to ecclesiastical music. Numerous churches today use brass quartets on occasion, and in at least one church, the Cathedral Church of St. Paul in Boston, a brass quartet plays every Sunday in the year.

Uses of the Quartet in Worship

There are numerous ways in which a brass artet may be used effectively in worship vices. The quartet may play alone or with an for preludes, interludes and postludes, s lending a joyous dignity to the service. e brass may also play alone or with organ accompany the congregation in all or selected nzas of hymns. They may play in unison d octaves to re-enforce the melody while the anist plays a free harmonization, or trom- nes may play the melody and the trumpets descant for a final climactic stanza. For a ival processional the ensemble may provide erludes between stanzas. In these ways a ss quartet provides increased motivation congregational hymn singing.

Many anthems, especially those of a festival ture, are written with parts for brass en- mbles or optional brass quartet. Used an- honally from a rear or side gallery the artet is especially effective.

Easter Day and Christmas musical services choice occasions to use a brass ensemble tside the church, playing from the steps or a of or tower location to welcome worshipers they approach the sanctuary. Appropriate nns, carols and Bach chorales are especially ective on such occasions.

Worship services held outdoors often suffer m a lack of a good musical instrument. This frequently true at summer camp sites. Here brass quartet can be a valuable asset, play- for the entire service.

Prepare for Use

The use of a brass quartet in worship should accompanied by appropriate remarks on

urch

bulletin to help the congregation prepare the experience. Members of the congrega- n should be led to realize that they are vital rticipants in this expression of praise.

When a brass quartet is to play in the serv- it is important that every detail is thorough- planned and rehearsed in advance: locating group for best acoustical and worship re- ts, balance with choir and organ, use of sic and music stands, robing, entrances. ese mechanics should be so well planned t they do not detract from the service.

A few suggestions of brass quartet literature for church use follow:

Brass Quartet

Bach: "Chorale" from *Christmas Oratorio* (XF)
Bach: *Prelude and Fugue in D* (MYH)
Bach: *Triumphant Rose the Son of God* (XF)
Bach-Post: *Agnus Dei* (XH)
Banchieri: *Sinfonia* (ZG)
Beethoven: *Nature's Praise of God* (XF)
Beethoven-Kahn: *Three Equali* (MYH)
Gabrieli: *Canzona per Sonare,* Nos. 1, 2, 3, 4, (XE)
Gabrieli-Smith: *Ricercare* (YP)
Glazounov: *In Modo Religioso* (XE)
Haydn: *Spacious Firmament on High* (XF)
Law-Hewitt-Billings: *Three New England Hymns* (XE)
Mendelssohn: *Faith,* opus 102, No. 6 (XI)
Mozart: *Fugue* (XE)
Norden: *A Solemne Musick* (YP)
Palestrina: *Ricercar del Primo Tuono* (XE)
Palestrina: *Three Hymns* (XE)
Pachelbel: *Two Magnificats* (XE)
Tenaglia-Cheyette: *Aria* (YP)
Reformation Chorales (XE)

Brass Quartet and Organ

Bach: *Jesu, nun sei gepreiset* (XE)
Bach: *In Dulci Jubilo* (XE)
Bach: "Alleluia" from *Christmas Cantata* (XE)
Bonelli: *Toccata* (XE)
Brahms: *O Welt, ich muss dich Lassen* (XE)
Gabrielli: *Canzon Noni Toni* (YP)
King: *Prelude and Fugue* (XE)
Marcello: "First Movement" from *Psalm XIX* (XE)
Marcello: *The Heavens Are Telling* (XE)
Pachelbel: *Allein Gott in der höh sei ehr* (XE)

Brass Quartet, Timpani, SATB Chorus

Broughton: *Easter Paean* (MZB)
Broughton: *Easter Song* (MZB)
Broughton: *Hail, Festal Day* (MZB)
Dickinson: *An Easter Litany* (MZB)
Liszt-Dickinson: *Easter Song of the Angels* (MZB)
Nagler-Dickinson: *Hail, Thou Glorious Easter Day* (MZB)
Liszt-Dickinson: *The Resurrection* (MZB)

Brass Quartet with SATB

Dickinson: *Resurrection Morn* (MZB)
Dickinson: *All Hail the Virgin's Son* (MZB)
DesPres: *Absalom, Fili Mi* (XE)
Neff: *Four Traditional Carols* (MZQ)
Praetorious: *In Dulci Jubilo* (XE)
Purcell: *Music for Queen Mary II* (XE)

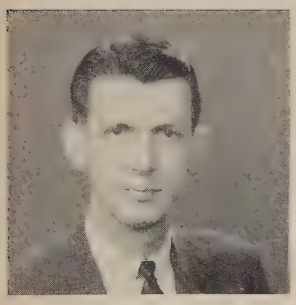
Here Are a Few

of the outstanding leaders who will serve on the faculty for the biennial NaFOMM conference to be held August 6-11 in San Diego, California.

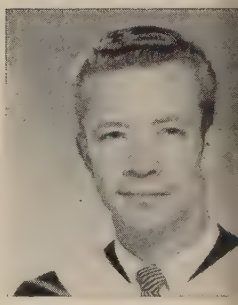
Muriel Alford (Mrs. Richard R.) is director of children's work and choirs, First Methodist Church, Glendale, California.

Virginia Stafford is a member of the Division of The Local Church, General Board of Education of The Methodist Church.

Alfred B. Haas is associate professor of Practical Theology, Drew University and well-known conductor of hymn festivals.

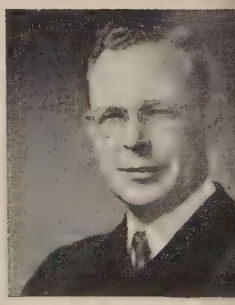


Robert Burns is director of music, The First Methodist Church, Des Moines, Iowa and subdean, Central Iowa Chapter, A.G.O.



John D. McCoy is director of music, First Methodist Church, Tucson, Arizona and dean, Southern Arizona Chapter, A.G.O.

Lloyd Pfautsch is professor of Sacred Music and director of Choral Activities, Southern Methodist University.



Will Hildebrand is chairman of the Sub-committee on Rituals and Psalters for the Revision Committee of *The Methodist Hymnal.*

o get to San Diego
or the biennial NaFOMM
conference, even by bicycle,
f you start now. So if you
must cycle, drop this maga-
zine and start pedaling!!!

on the folio

BY CARLTON R. YOUNG

PEOPLE, LOOK EAST. There is more to this setting than is apparent at first glance. As you study it, read through the entire text, looking for clues that let the music enhance the meaning of the words. Try copying the words and reading them as you would poetry. Many directors never see the words apart from the music and thus never really get into the ideas being developed by the author. Note how the accompaniment is skillfully woven into the vocal line. Go through this with your organist (if you do not play), and allow him to work out registration within the limitations of your instrument. Be sure not to ruin the rhythm of the cadence, top of page two on the word "table." Sing through many times in a slow six, then gradually pick it up to the desired tempo.

PRAISE YE THE LORD should cause no difficulty. There is a tendency to monotony unless the occasional dotted quarter and eighth note pattern is sung with real precision. The eighth note will always be slighted, perhaps by as much as half its value, unless you stress this important fact at an early rehearsal. Try one stanza unaccompanied as a choral fanfare or call to worship. You may wish to sing this anthem one-half step higher.

SOUL, ADORN THYSELF WITH GLADNESS by Georg Philipp Telemann is from the collection, *Organ Music for the Communion Service*. The tune by Johann Crueger (1649) is wedded to Franck's text in many hymnals. In this prelude the pedal plays the cantus firmus while the two-line counterpoint based on motifs of the c. f. is developed in the accompaniment. Although the score suggests using two different manuals for the accompaniment, small organs may require that you play with both hands on the same manual, coupling a 4′ stop from the other manual to the pedal for the solo line. Judicious phrasing of the accompaniment may be determined by analyzing the motivic structure. If your organ does not have the stops suggested, use whatever are necessary to develop a bright, clear (but not loud) manual ensemble with a prominent singing tone for the pedal solo.

GOD HIMSELF IS WITH US is a straightforward a cappella anthem with no tricks or gimmicks. But—give it careful preparation. First, notice that with few exceptions one word or syllable is set to one note. This may seem to make things easy, yet it poses a great problem in maintaining and carrying forward a good legato choral line. Try rehearsing the entire anthem in a slow eight, urging your choir to sing through the entire value of each note and connect to the next. Second, your group may go a half step flat. Forget it! Far more important is whether they have understood what they have done with the musical and textual material at hand! The excellent text is a fine springboard for hard work through discussion of its meaning and relationship to the music. A little of this goes a long way with most choirs! Third, the alto-bass parts rehearse well together; tenor and soprano might spend ten minutes alone, then join the other two parts. Note especially the problem of measure No. 12 leading to the sequence in No. 13 and No. 14. First soprano note in measure No. 13 is *D*-natural. Fourth, save the raised third (tenor *G*-sharp) in the last chord for the final Amen rather than singing it in measure No. 18.

SLUMBER, O HOLY JESU. Simple yet effective combined choir music is hard to find. Look no further! The children may easily learn the solo line independent of the adult choir. If possible, tape record the adult parts in regular rehearsal with the organ and then play it back for the children, thus establishing the musical context firmly in their minds. Adults should tune up all chords or the effect will destroy what the children or solo voice are attempting to do. Basses, be sure to hold firm *D*'s in the first chords! "Jesu" should be pronounced *yeh-zoo*. Remember that the second syllable of the recurring word "slumber" should be modified towards *buh*. Anyone for singing this gem with organ, string quartet and flute?

music ministry

PEOPLE, LOOK EAST	Richard Warner	U.u.SA
PRAISE YE THE LORD	Vulpius-Ross	SATB
SOUL, ADORN THYSELF WITH GLADNESS	Georg Philipp Telemann	
GOD HIMSELF IS WITH US	Charles L. Talmadge	SATB
SLUMBER, O HOLY JESU	Dale Wood	SATB

Minneapolis

PEOPLE, LOOK EAST

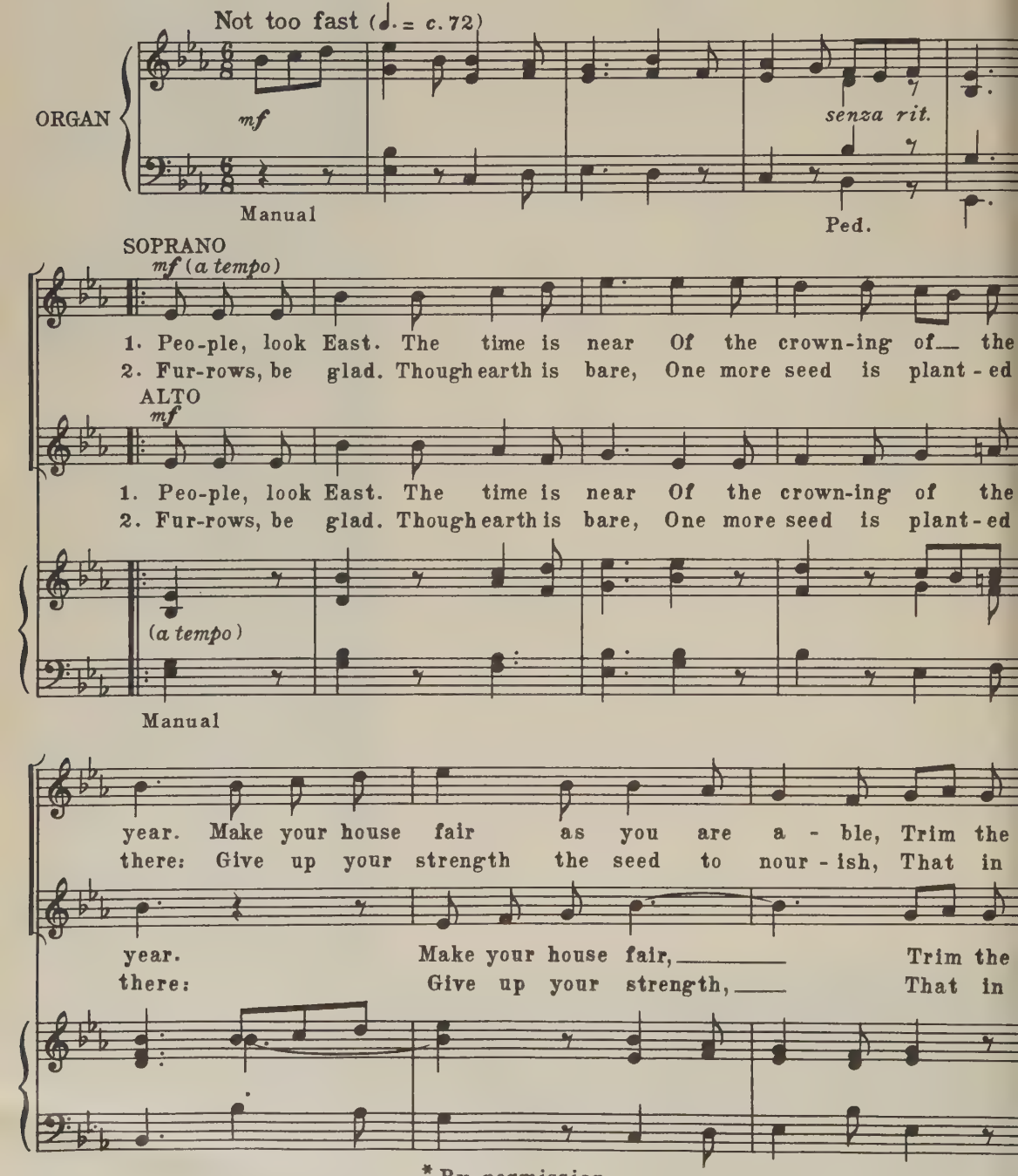
(A BESANCON TUNE)

Advent Carol for Unison or Two-Part Chorus

ELEANOR FARJEON *

RICHARD WARNE

NEW YORK: THE H.W. GRAY CO., Inc., 159 East 48th St., Agents for NOVELLO & CO., LONDO


Not too fast (♩. = c. 72)
ORGAN
mf
senza rit.
Manual
Ped.
SOPRANO
mf (a tempo)
1. Peo-ple, look East. The time is near Of the crown-ing of the
2. Fur-rows, be glad. Though earth is bare, One more seed is plant-ed
ALTO
mf
1. Peo-ple, look East. The time is near Of the crown-ing of the
2. Fur-rows, be glad. Though earth is bare, One more seed is plant-ed
(a tempo)
Manual
year. Make your house fair as you are a - ble, Trim the
there: Give up your strength the seed to nour - ish, That in
year. Make your house fair, Trim the
there: Give up your strength, That in

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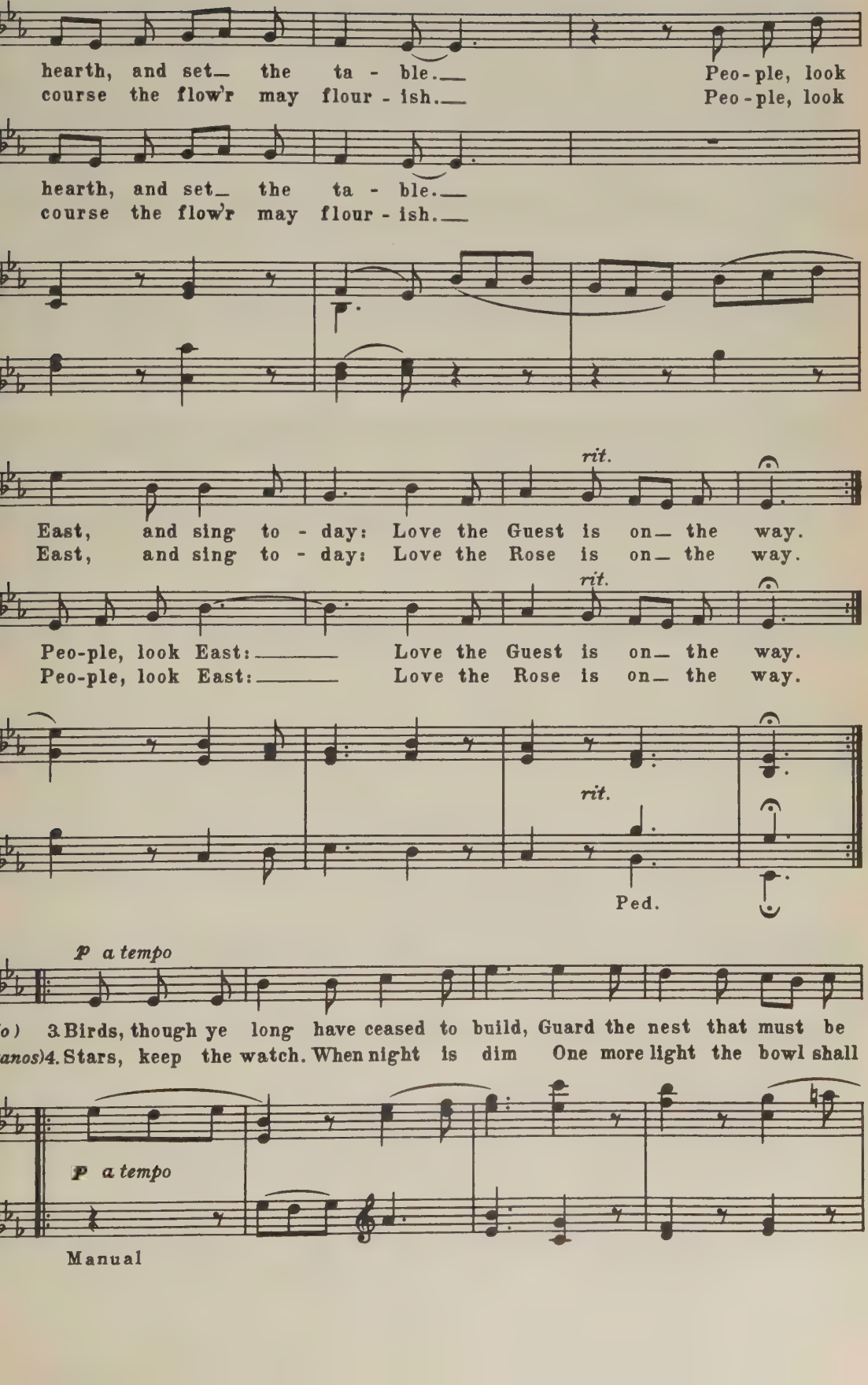
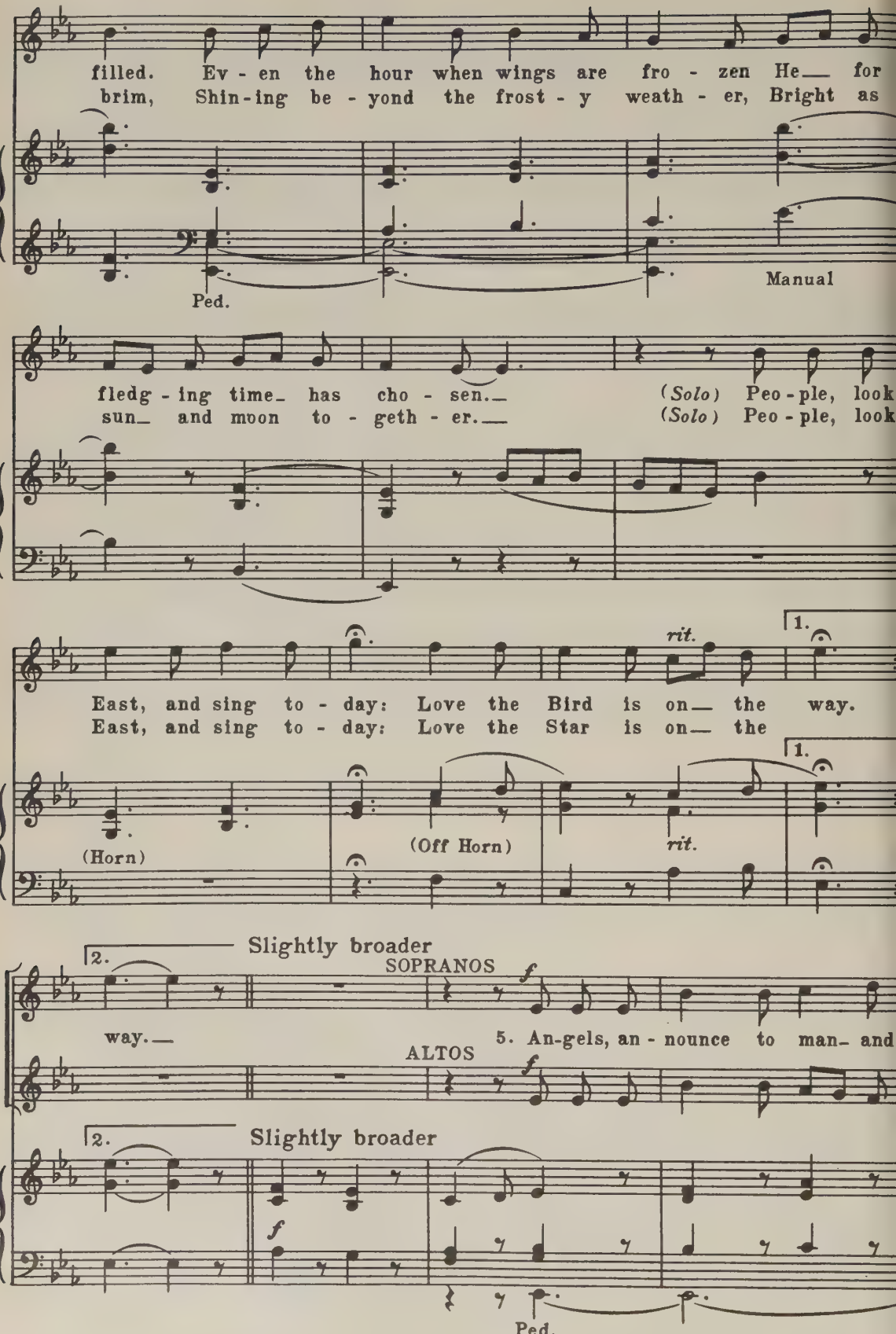
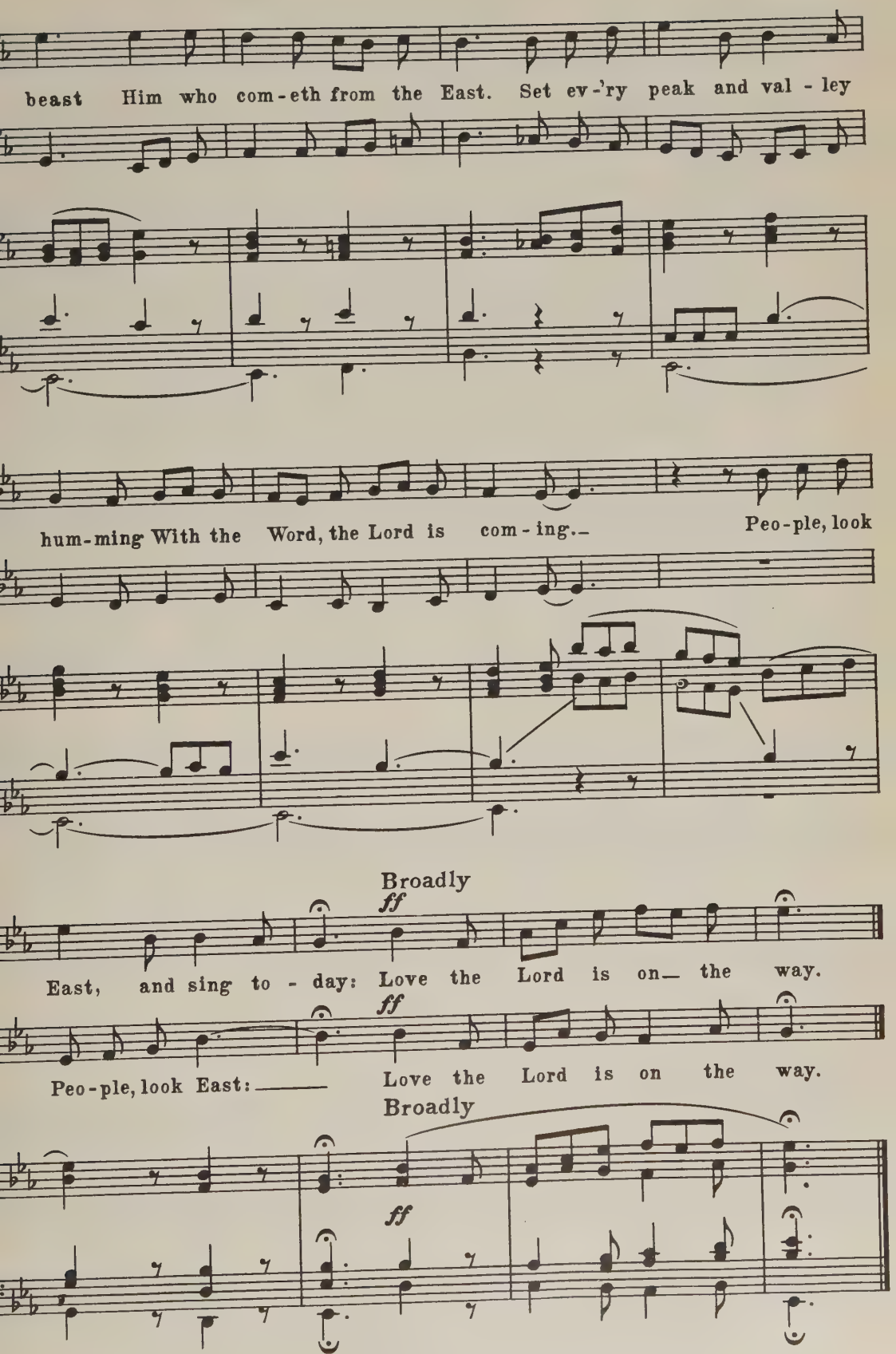
M-ZB 2669

Price 18 cen


hearth, and set_ the ta - ble.__ Peo-ple, look
course the flow'r may flour - ish.__ Peo-ple, look
hearth, and set_ the ta - ble.__
course the flow'r may flour - ish.__
rit.
East, and sing to - day: Love the Guest is on_ the way.
East, and sing to - day: Love the Rose is on_ the way.
rit.
Peo-ple, look East:_____ Love the Guest is on_ the way.
Peo-ple, look East:_____ Love the Rose is on_ the way.
rit.
Ped.
p a tempo
o) 3. Birds, though ye long have ceased to build, Guard the nest that must be
anos) 4. Stars, keep the watch. When night is dim One more light the bowl shall
p a tempo
Manual


filled. Ev - en the hour when wings are fro - zen He___ for
brim, Shin-ing be - yond the frost - y weath - er, Bright as
Ped.
Manual
fledg - ing time_ has cho - sen.___ (Solo) Peo - ple, look
sun_ and moon to - geth - er.___ (Solo) Peo - ple, look
rit.
1.
East, and sing to - day: Love the Bird is on___ the way.
East, and sing to - day: Love the Star is on___ the
(Horn)
(Off Horn)
rit.
Slightly broader
2.
SOPRANOS
way.___
5. An-gels, an - nounce to man_ and
ALTOS
Slightly broader
Ped.

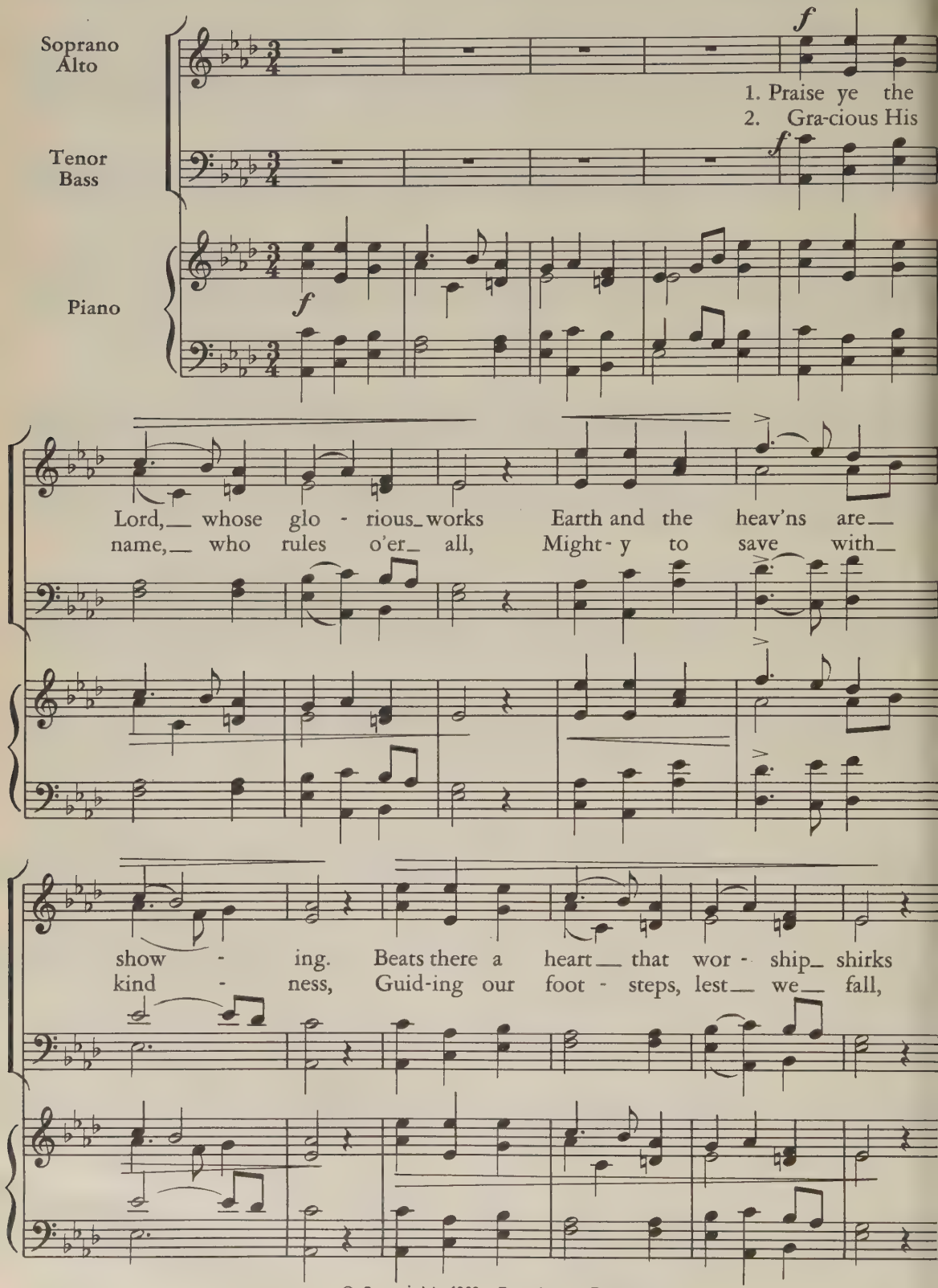

beast Him who com-eth from the East. Set ev-'ry peak and val-ley
hum-ming With the Word, the Lord is com-ing.— Peo-ple, look
Broadly
ff
East, and sing to-day: Love the Lord is on— the way.
ff
Peo-ple, look East:—— Love the Lord is on the way.
Broadly
ff

Praise Ye the Lord

G. S. DUBOIS

(SATB)

MELCHIOR VULPIUS
Arranged by Don Ross


Soprano
Alto
Tenor
Bass
Piano
f
1. Praise ye the
2. Gra-cious His
Lord, whose glo - rious works Earth and the heav'ns are
name, who rules o'er all, Might - y to save with
show - ing. Beats there a heart that wor - ship shirks
kind - ness, Guid-ing our foot - steps, lest we fall,

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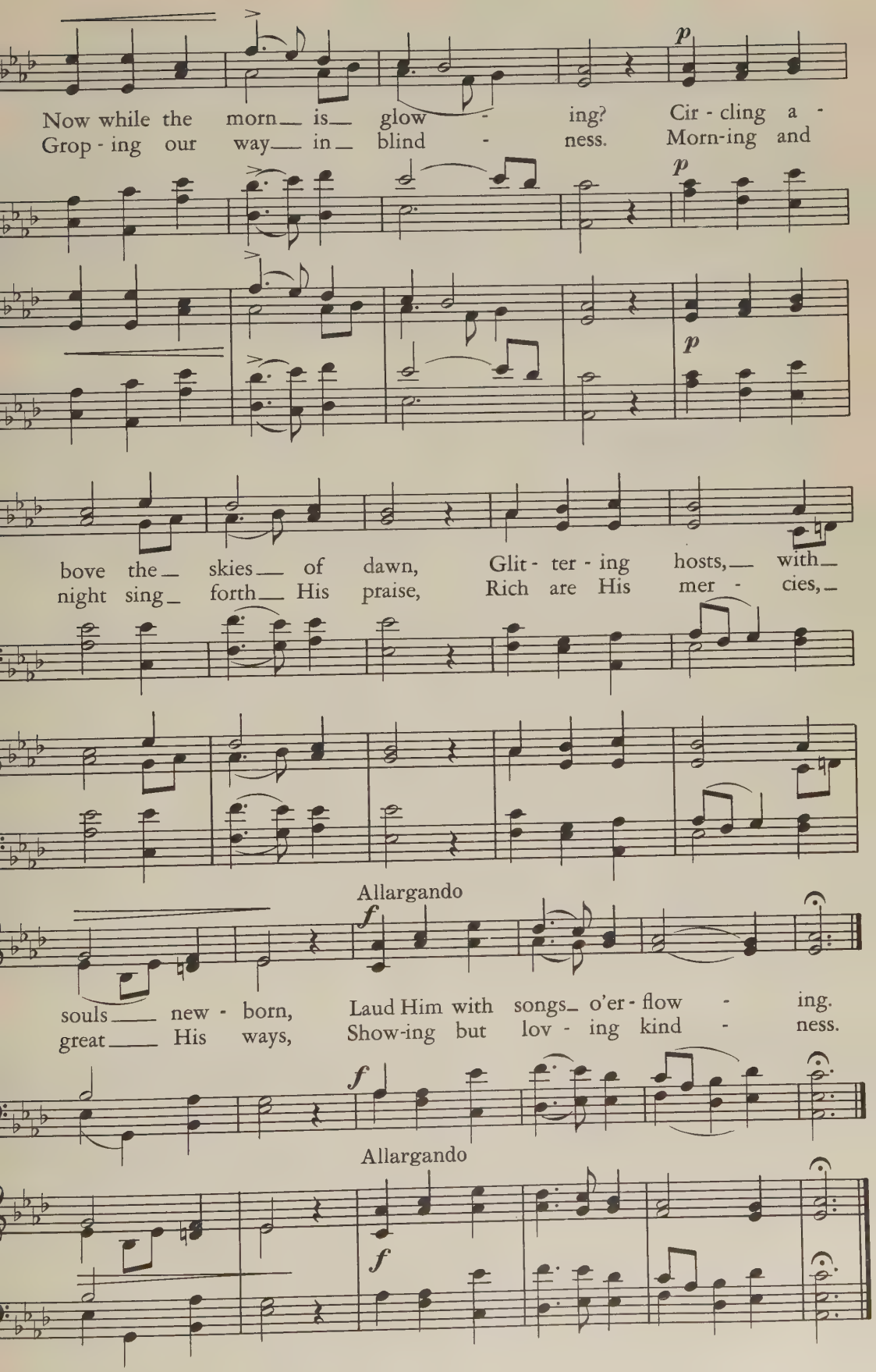

p
Now while the morn is glow - ing? Cir - cling a -
Grop - ing our way in blind - ness. Morn-ing and
p
p
bove the skies of dawn, Glit - ter - ing hosts, with
night sing forth His praise, Rich are His mer - cies,
Allargando
f
souls new - born, Laud Him with songs o'er - flow - ing.
great His ways, Show-ing but lov - ing kind - ness.
f
Allargando
f

Soul, Adorn Thyself with Gladness

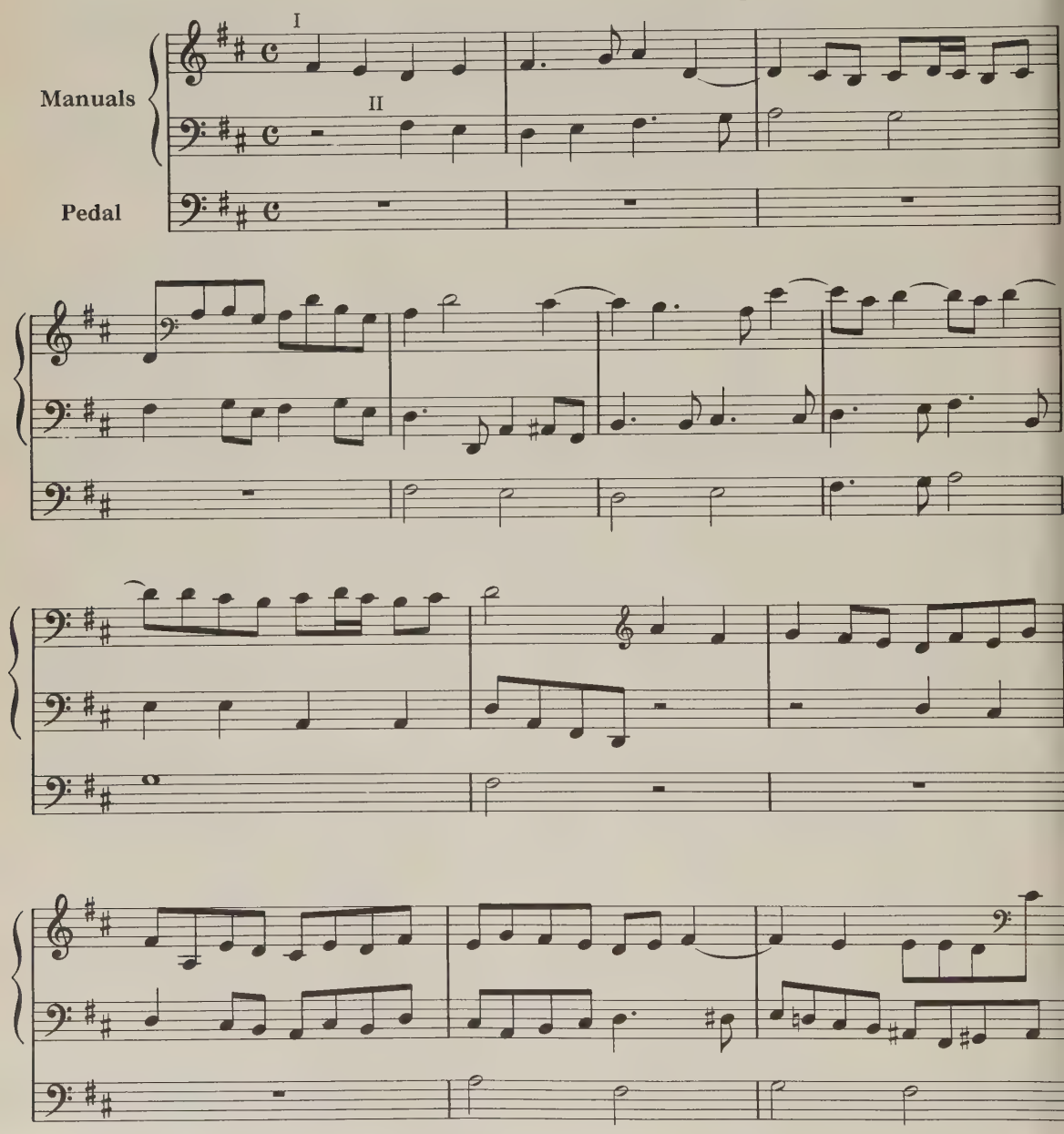
For 2 Claviers and Pedal

Suggested registrations

A: I: Singend Gedackt 8′, Hohlfloete 2′
II: Quintadena 8′, Rohrfloete 4′
Ped.: Principal 8′ (4′)

B: I: Rohrfloete 4′, Siffloete 1′
II: Gedackt 4′, Hohlfloete 2′
Ped.: Principal 4′ (2′)

GEORG PHILIPP TELEMANN



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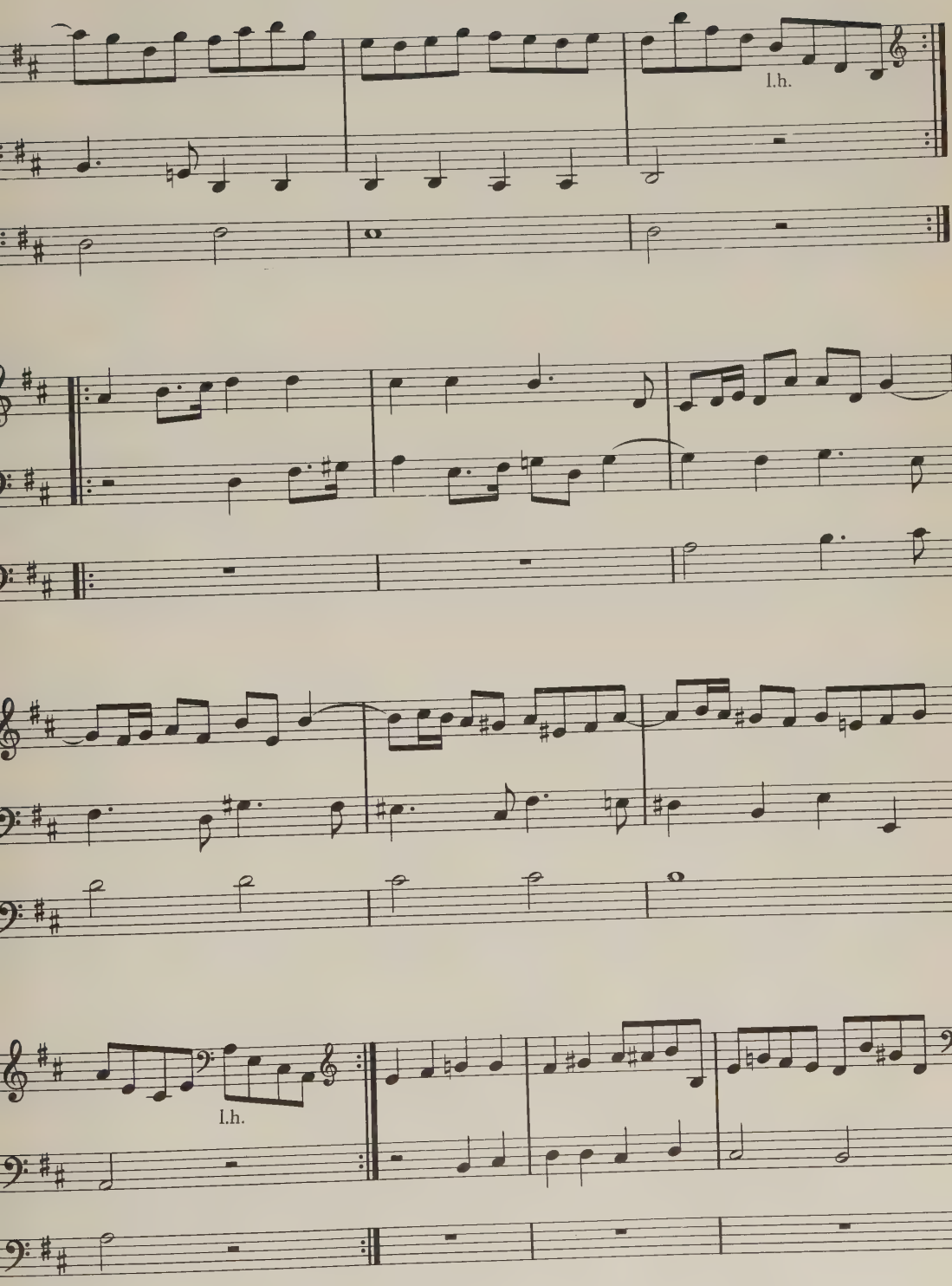
l.h.
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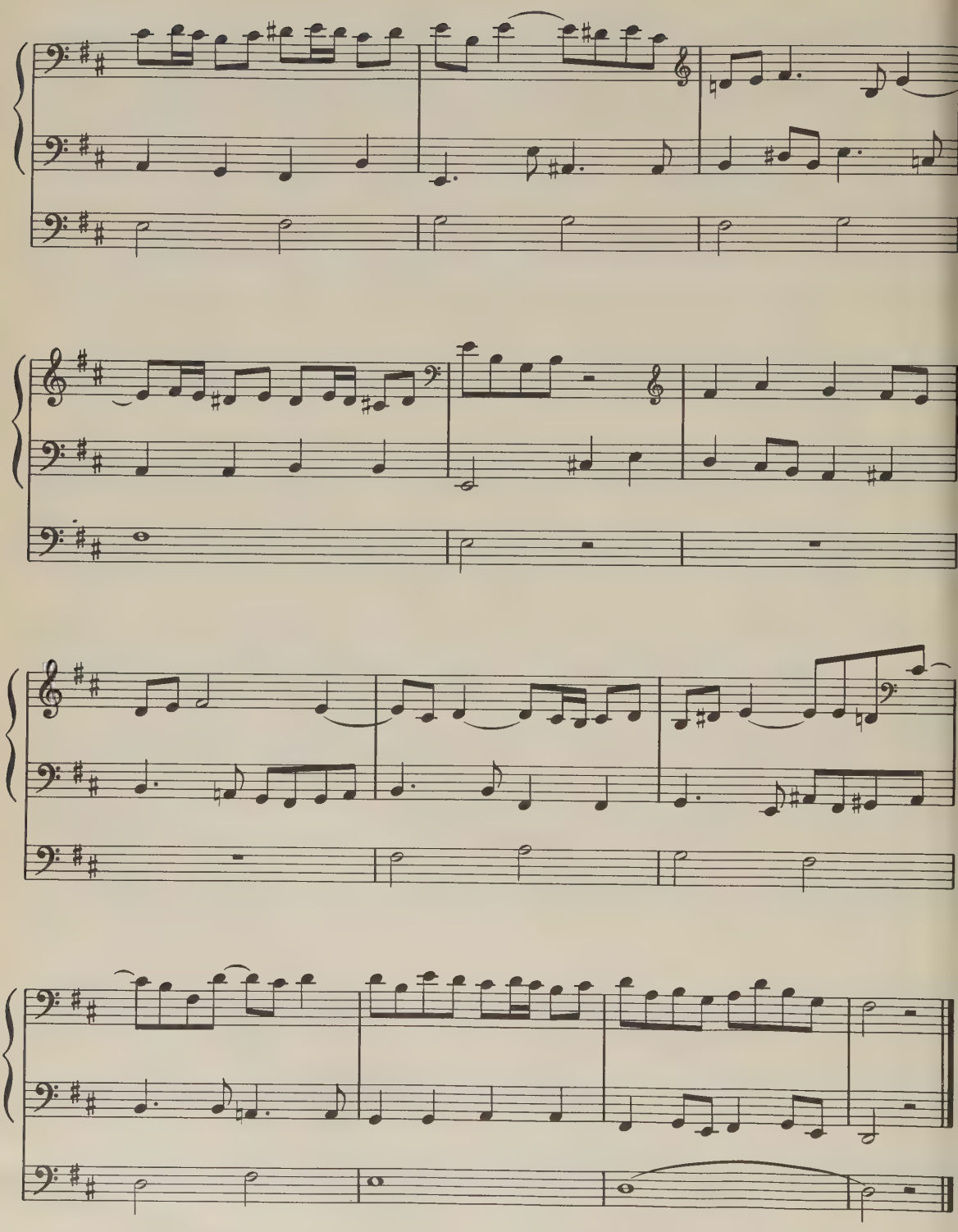
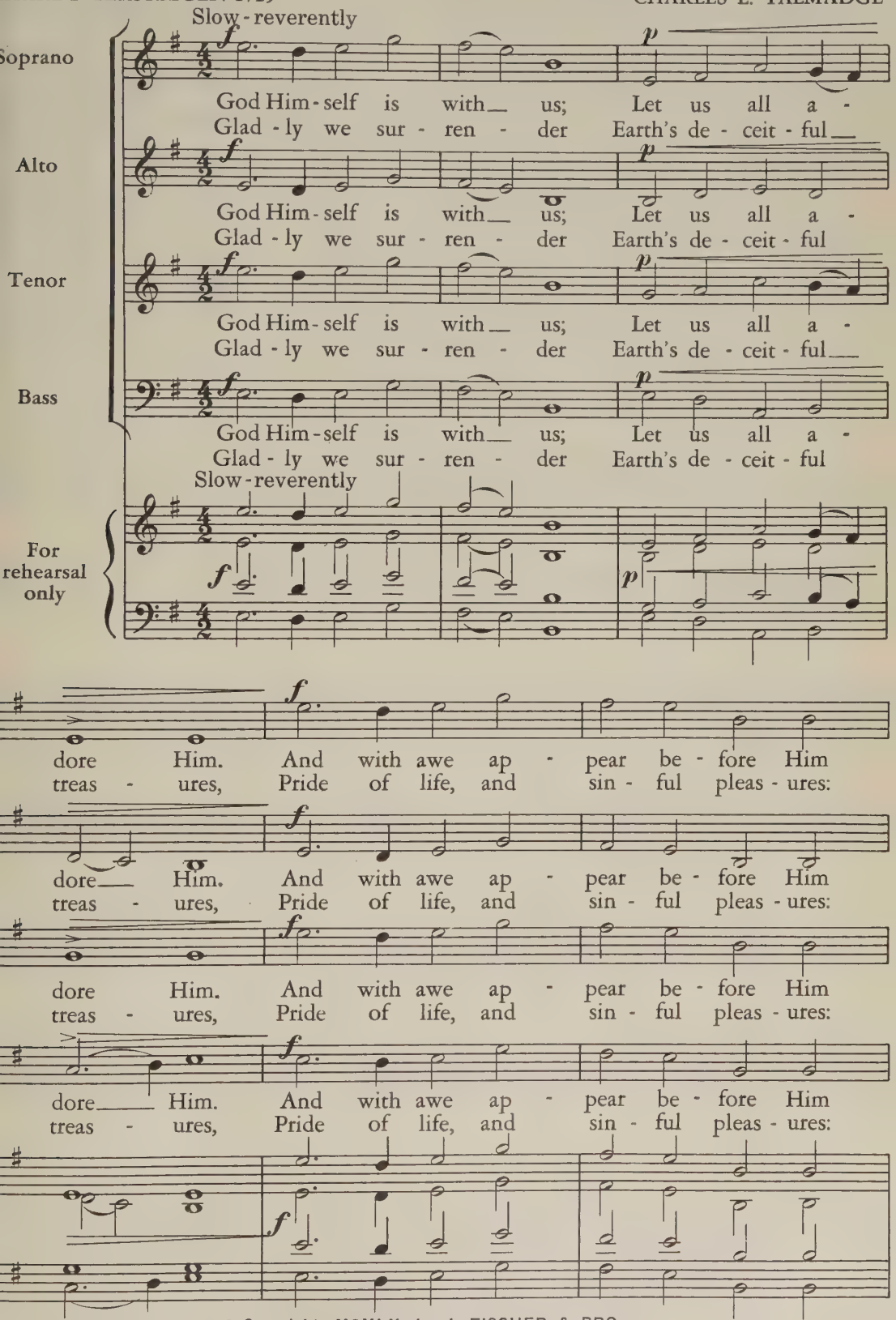


God Himself Is With Us

(For Unaccompanied Mixed Voices)

HARDT TERSTEEGEN-1729 CHARLES L. TALMADGE

Slow - reverently
Soprano
God Him - self is with_ us; Let us all a -
Glad - ly we sur - ren - der Earth's de - ceit - ful_
Alto
God Him - self is with_ us; Let us all a -
Glad - ly we sur - ren - der Earth's de - ceit - ful
Tenor
God Him - self is with_ us; Let us all a -
Glad - ly we sur - ren - der Earth's de - ceit - ful_
Bass
God Him - self is with_ us; Let us all a -
Glad - ly we sur - ren - der Earth's de - ceit - ful
Slow - reverently
For rehearsal only
dore Him. And with awe ap - pear be - fore Him
treas - ures, Pride of life, and sin - ful pleas - ures:
dore_ Him. And with awe ap - pear be - fore Him
treas - ures, Pride of life, and sin - ful pleas - ures:
dore Him. And with awe ap - pear be - fore Him
treas - ures, Pride of life, and sin - ful pleas - ures:
dore_ Him. And with awe ap - pear be - fore Him
treas - ures, Pride of life, and sin - ful pleas - ures:

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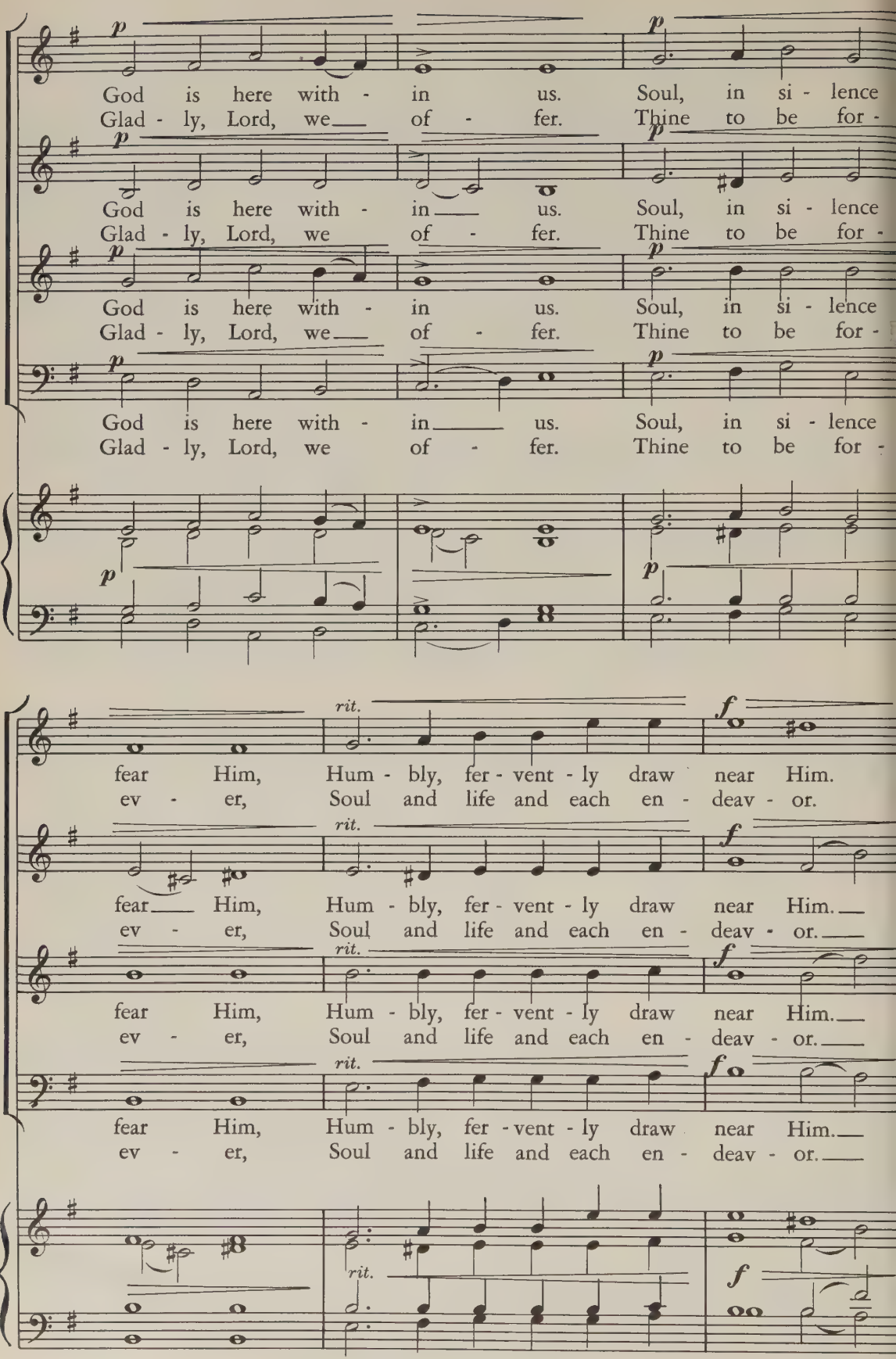
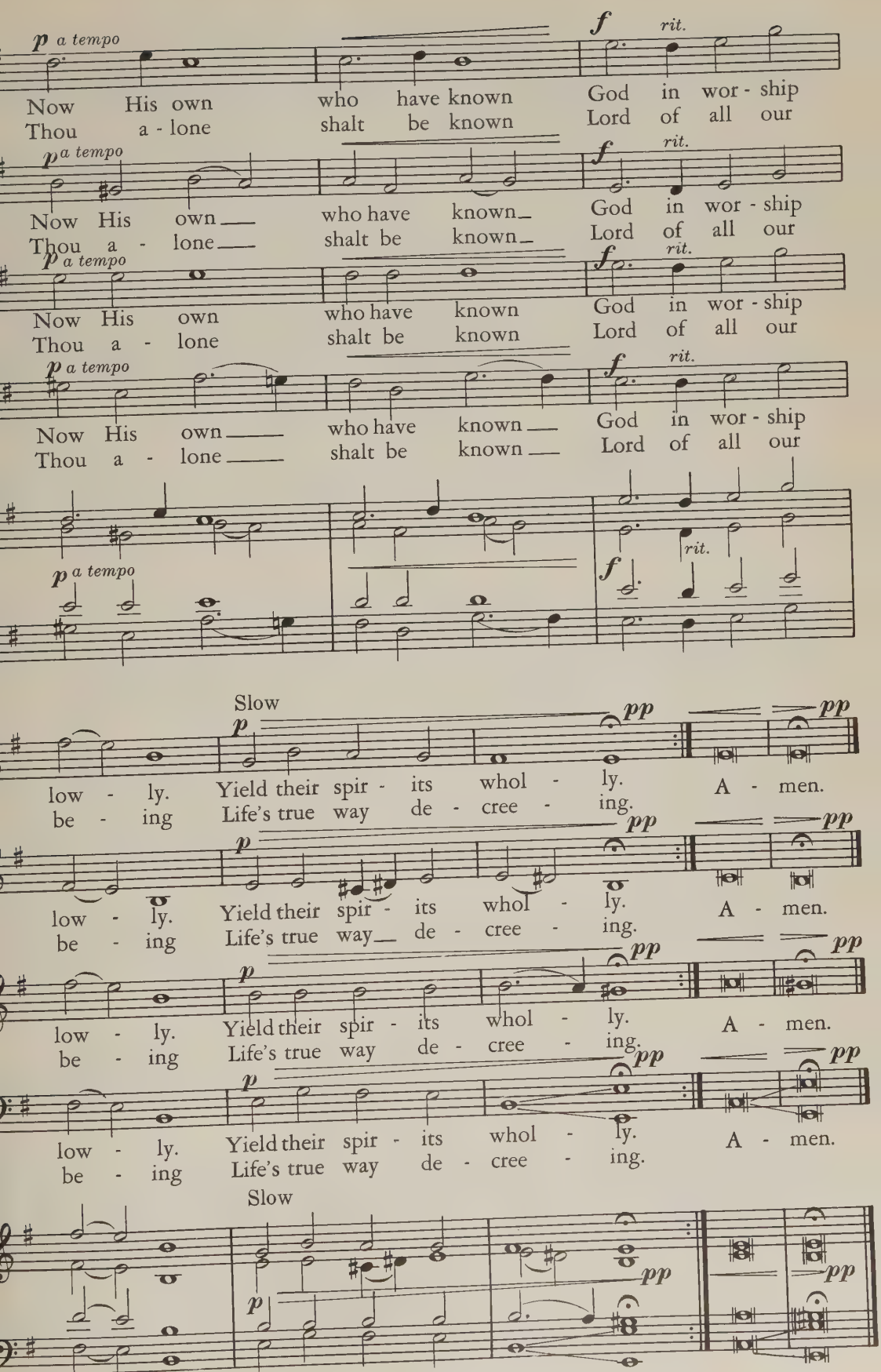

p
God is here with - in us. Soul, in si - lence
Glad - ly, Lord, we of - fer. Thine to be for -
God is here with - in us. Soul, in si - lence
Glad - ly, Lord, we of - fer. Thine to be for -
God is here with - in us. Soul, in si - lence
Glad - ly, Lord, we of - fer. Thine to be for -
God is here with - in us. Soul, in si - lence
Glad - ly, Lord, we of - fer. Thine to be for -
rit.
f
fear Him, Hum - bly, fer - vent - ly draw near Him.
ev - er, Soul and life and each en - deav - or.
fear Him, Hum - bly, fer - vent - ly draw near Him.
ev - er, Soul and life and each en - deav - or.
fear Him, Hum - bly, fer - vent - ly draw near Him.
ev - er, Soul and life and each en - deav - or.
fear Him, Hum - bly, fer - vent - ly draw near Him.
ev - er, Soul and life and each en - deav - or.

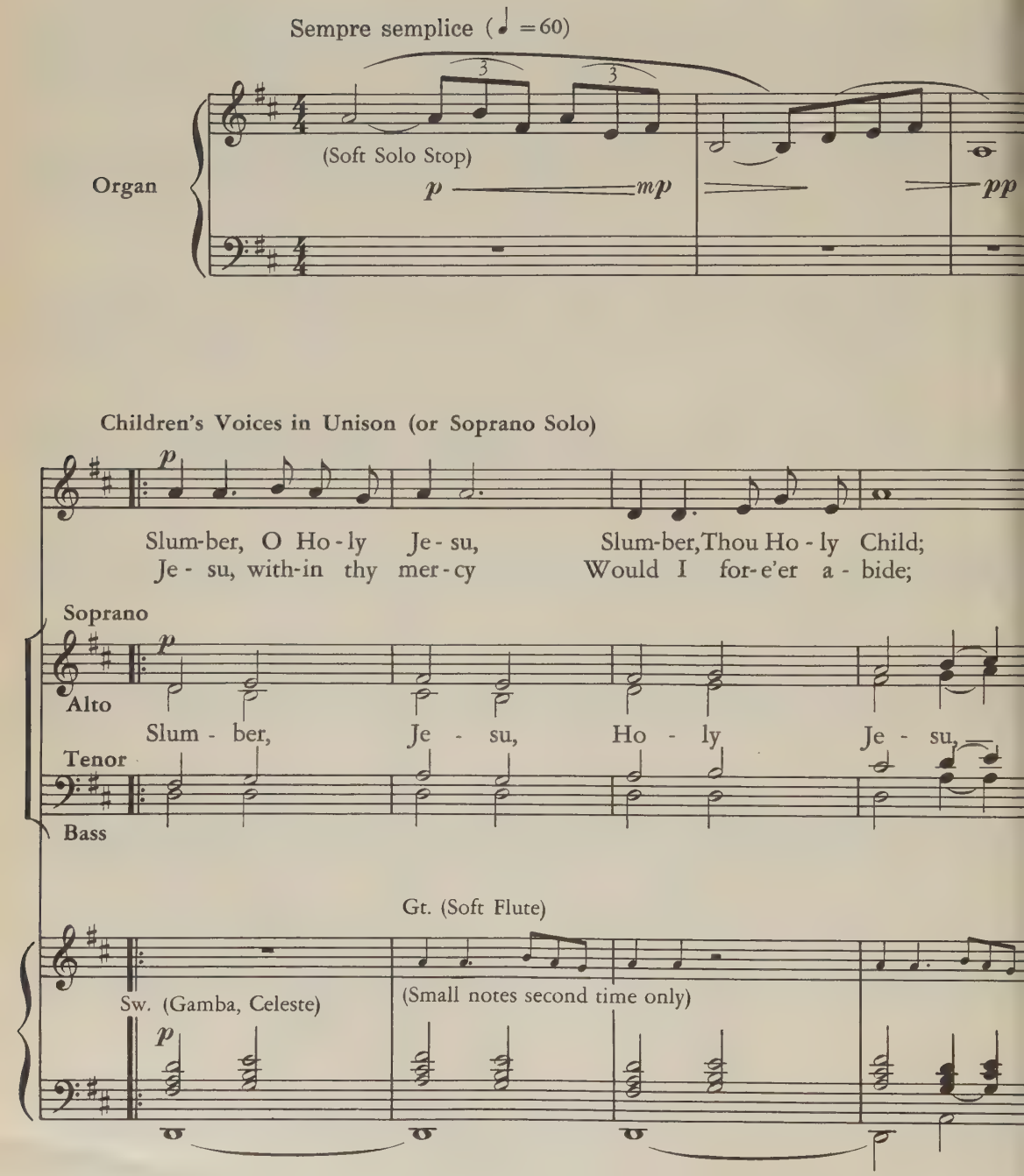

p a tempo
f rit.
Now His own who have known God in wor - ship
Thou a - lone shalt be known Lord of all our
Slow
pp
low - ly. Yield their spir - its whol - ly. A - men.
be - ing Life's true way de - cree - ing.

Slumber, O Holy Jesu

Christmas Anthem for S.A.T.B. and Unison Choirs

DALE WOOD

DALE WOOD


Sempre semplice (♩ = 60)
(Soft Solo Stop)
Organ
p
mp
pp
Children's Voices in Unison (or Soprano Solo)
Slum-ber, O Ho - ly Je - su, Slum-ber, Thou Ho - ly Child;
Je - su, with-in thy mer - cy Would I for-e'er a - bide;
Soprano
Alto
Slum - ber, Je - su, Ho - ly Je - su,
Tenor
Bass
Gt. (Soft Flute)
Sw. (Gamba, Celeste)
(Small notes second time only)

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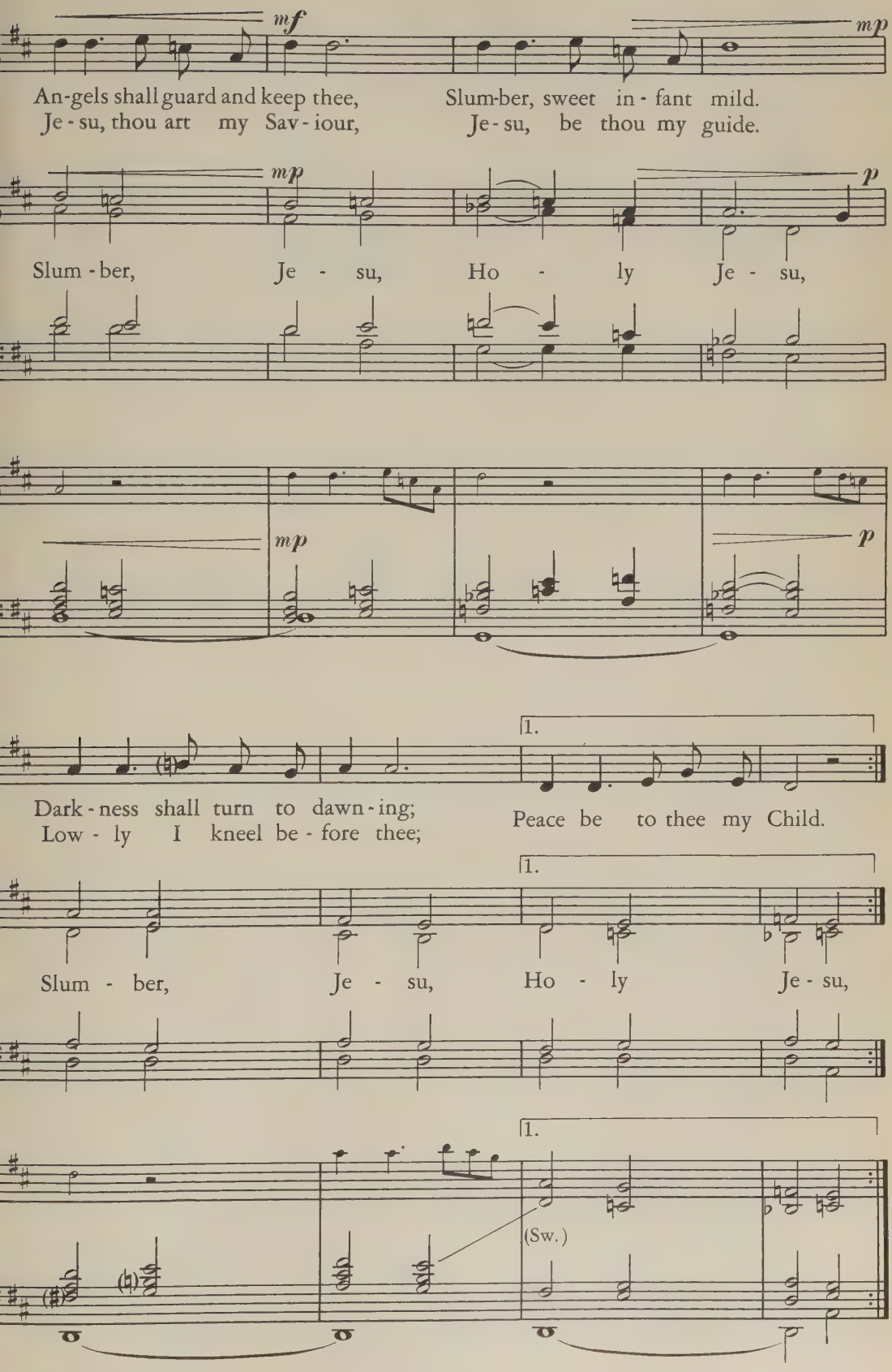
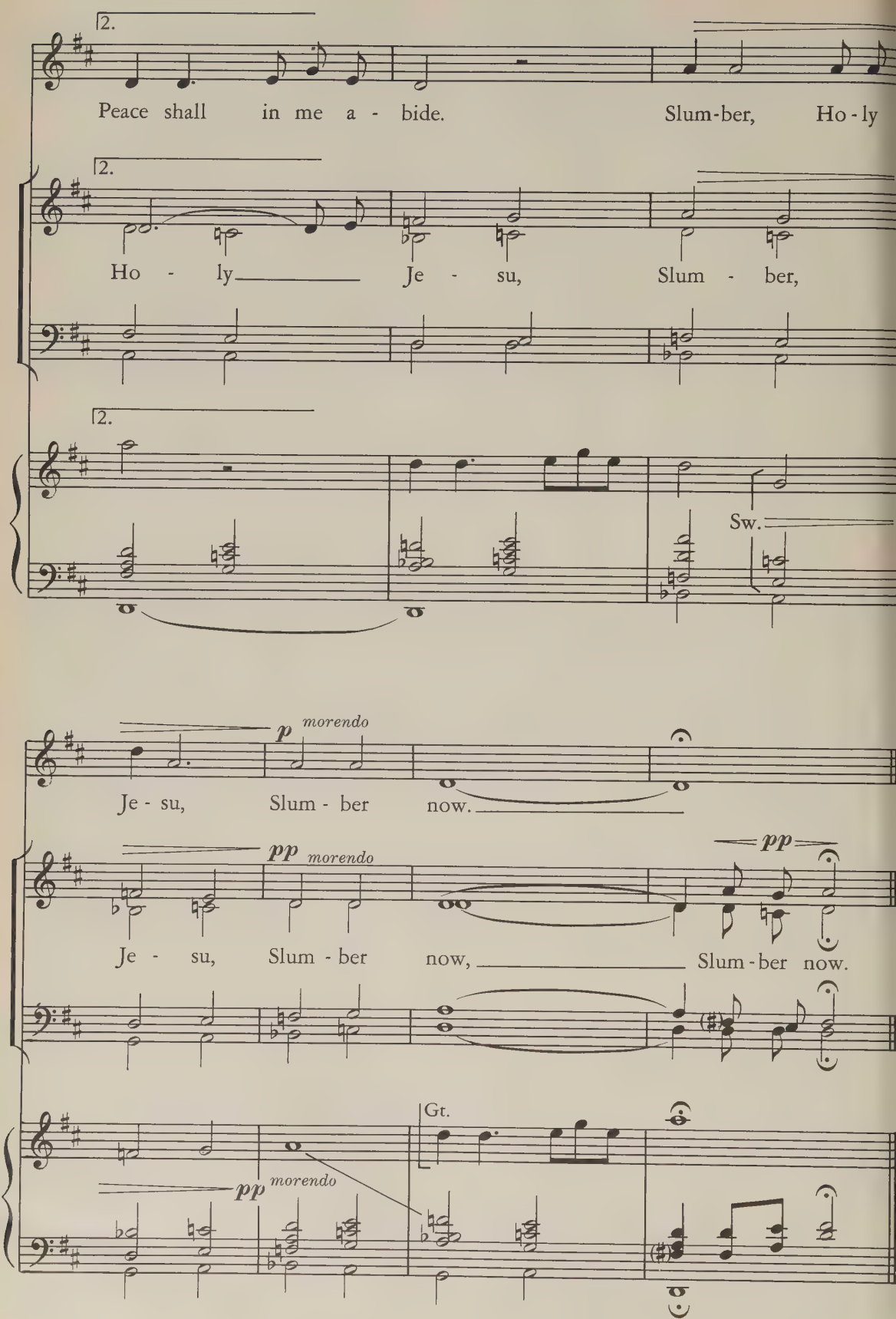
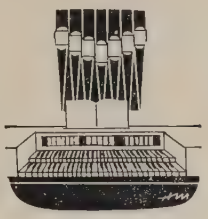

mf
mp
An-gels shall guard and keep thee,
Slum-ber, sweet in-fant mild.
Je-su, thou art my Sav-iour,
Je-su, be thou my guide.
mp
p
Slum-ber, Je-su, Ho-ly Je-su,
mp
p
1.
Dark-ness shall turn to dawn-ing;
Peace be to thee my Child.
Low-ly I kneel be-fore thee;
1.
Slum-ber, Je-su, Ho-ly Je-su,
1.
(Sw.)


2.
Peace shall in me a - bide. Slum-ber, Ho - ly
2.
Ho - ly Je - su, Slum - ber,
2.
Sw.
p morendo
Je - su, Slum - ber now.
pp morendo
pp
Je - su, Slum - ber now, Slum - ber now.
Gt.
pp morendo

ORGAN MUSIC



aestoso in c sharp minor Vierne-Schreiner
Fischer & Bro. $1.00
Arranged from *Messe Solenelle, Kyrie,* this ıtely piece is effective as a postlude for a fes- ıal service during Advent or Lent. A medium- e organ is needed to supply the grandeur and ajesty of the music, although Hammond regis- ıtion is suggested. Moderately difficult. Dura- ɔn about five and a half minutes.

ıstorale Richard Peek
Fischer $0.60
This is a delightful piece based on the hymn ne "Innsbruck," which is set to evening hymns most hymnals. The cantus firmus appears in e pedal, accompanied by flowing two-part anual counterpoint. A well-designed compo- ion that could just as easily be called a choral elude. Not difficult. Duration about two min- es, forty-five seconds.

ınfare Procession T. Frederick H. Candlyn
Fischer $0.75
A good piece if you have large-scaled chorus eds to implement the "tuba theme." Like any of Dr. Candlyn's organ pieces this one ntains passages that are almost impossible to ay legato unless you have oversized hands or a ur-second reverberation time to assist. How- er, the work has merit and would be effective ther in recital or to climax a joyful festive oc- sion. About three minutes in duration.

ighlights of Familiar Sacred Music for Spinet rgans
heodore Presser Co. $2.50
If you must play a spinet organ, here is an bum of transcriptions, about half of which e suitable for church. Most are fairly easy, though some require a fair degree of key- ɔard competence, both pianistic and organis- c. A helpful feature of the collection is a art that provides guides to registration for e models of various manufacturers. Good aterial is so scarce for the spinet, this collec- ɔn might be considered a worthwhile invest- ent.

BOOKS

The Divine Quest in Music R. W. S. Mendl
Philosophical Library $7.50
Because so few scholars have applied themselves to discovering a basis for a philosophy of religious music, this work stands out as a rare and most welcome contribution. To one who has done but a little probing and much thinking the author speaks immediately and strikes an instant response, and a good thing! For a certain devotion to the quest is demanded of the reader, who must persevere in order to follow the author through the intricate pathways of research. But the effort is not in vain, for to him who hungers for food for thought this is a feast!

Mendl's purpose is not to discuss music written primarily for religious services but rather to show the elements of "sacredness" in much music not so specifically intended or labeled. As he fulfills his purpose, he lays a strong foundation for answering the question, "What is religious music?" This should be required reading for those who wish to attain maturity as church musicians.

A History of Song ed. Denis Stevens
W. W. Norton & Co. $7.50
For the solo singer who is interested in the secular literature of his art, here is a symposium that more than satisfies such interest. Nineteen chapters by ten scholars plus a comprehensive index of songs by Michael Tippett provide a descriptive guide to the best solo literature from the Middle Ages to the present. The contemporary spirit will revel in the emphasis given the "modern period"—about three-fourths of the volume—in which a chapter is devoted to each of fifteen countries and their contributions to song literature. Although the points of reference are specific songs, much about a composer's general style and technic is included. Within his province each contributor has related some of the pertinent interactions between composers and has pointed out how social factors influenced a composer's style and specific works. A scholarly resource that is also delightful reading.

Shining Possibilities

BY EDITH LOVELL THOMAS

Prelude: "Come, My Soul" (No. 30[1])
Leader: For Christ has completely abolished death, and has now, through the Gospel, opened to us men the shining possibilities of the life that is eternal. (II Tim. 1:10[2])
Group Response: And this is eternal life, that they know thee the only true God. (John 17: 3, Revised Standard Version)
Leader: Will each one use these quiet moments to "acquaint now thyself with him, and be at peace"? (Job 22:21, King James Version)
Silence before God
Leader: Let us "sing a new song unto the Lord," voicing this hymn with the music of the tune "Evangelist" (No. 538) or "Stracathro" (No. 340).
Hymn: "O Lord of Life" by George MacDonald

1. *O Lord of life, thy quickening voice*
Awakes my morning song!
In gladsome words I would rejoice
That I to thee belong.

First Witness testifies "What Belonging to God Means in My Life" (3-5 minutes).
Hymn: 2. *I see thy light, I feel thy wind;*
The world, it is thy word;
Whatever wakes my heart and mind
Thy presence is, my Lord.
Second Witness testifies to "An Experience in Which God Made Himself Real to Me" (3-5 minutes).
Hymn: 3. *Therefore I choose my highest part,*
And turn my face to thee;
Therefore I stir my inmost heart
To worship fervently.

(Three persons have prepared in advance to lead in exploring through prayer the reality of the last stanza.)
First Guide: "Choosing My Highest Part"
Piano Response: "We Would See Jesus" (No. 113)
Second Guide: "Turning My Face to Thee"
Piano: "Dear Lord and Father of Mankind" (No. 342)
Third Guide: "Stirring My Inmost Heart to Worship"
Group (in unison): Invocations (page 509)
Hymn (singing vow): "I'll Praise My Maker" (No. 513)

[1] All numbers refer to *The Methodist Hymnal.*
[2] From: *The New Testament in Modern English* © J. B. Phillips 1958. Used by permission of The Macmillan Company, New York.

Reviews

(*Continued from page 31*)

The Church and the Fine Arts Cynthia Pearl Maus
Harper & Brothers $6.95

Here is a most worthy addition to the series of books on the fine arts in relation to Christianity by Cynthia Pearl Maus. The author has compiled a pertinent anthology of the graphic and musical arts portraying the growth and development of the Christian church through the centuries. The vast amount of information and large quantity of illustrations were assembled from libraries and museums from all corners of the earth. In words from the jacket, "For all who practice the Christian way of life, *The Church and the Fine Arts* will be an indispensable companion." Every church library should have this resource, and many individuals will covet personal copies of this treasury of inspiration and information.

CHORAL COLLECTIONS

A Sixteenth-Century Anthem Book
Oxford University Press $2.50

Twenty anthems by a variety of sixteenth-century composers, indexed according to seasons of the church year. Most of the selections are easy to moderately difficult. Typography is clear, but notes are very small. A good buy for the church whose choir library needs materials from this period.

Anthems for the Adult Choir ed. W. Lawrence Curry
Westminster Press $1.10
Five or more, $0.90 each

Another in the series of choral collections from Westminster, this contains music that is practical for the average volunteer choir. Much of the material is harmonically rather than contrapuntally conceived and is written on two staves. An excellent arrangement of "Lasst uns erfreuen" by Richard T. Gore is included.

The SSA Chorale Book ed. Paul Thomas
Concordia $1.35

Thirty-four open score arrangements of familiar and unfamiliar chorales for treble voices. This is a choice collection for use with either young people or adults. Most of the material is moderately difficult and should be sung a cappella if possible.

On Selecting Church Music

(*Continued from page 7*)

who dislike music can be so much more
l than those who enjoy it.
ow for the philosophy of music that is
logically and/or aesthetically appropriate.
se who preach this gospel invite more dan-
than any, for this philosophy may become
dol more easily than any other. The church
is important, surely, and persons may be
to a closer knowledge of Christ through
wing it more closely. But one may become
ascinated with the means that he forgets
end, and when that happens he is wor-
ing an idol. As for aesthetic consistency,
cannot an introit with the words "Let all
earth keep silence" be followed by a ma-
hymn? Are we such literalists that we
k the prophet means absence of sound in
sanctuary? This is another instance of a
ation misunderstood out of context.
ow many of us claim, or have claimed, one
hese three as our guiding principle, but
failed to admit that we are also, if not
arily, interested in pleasing ourselves? Per-
some of us do what we personally like,
then construct a *post facto* rationale of
uch as Edgar Allan Poe wrote his "Phi-
hy of Composition" to fit the poems he
written, and those which he liked. But even
is is true, it is not necessarily a bad thing.
ing worthwhile can be performed, after
unless the performer in some sense believes
hat he performs. And if he does, some-
of this belief will communicate itself to
congregation. The minister must believe
hat he preaches, and the musician must
an equally luminous conviction in that
h he performs.
om these miscellaneous observations it is
ble to draw some tentative conclusions.
: the chances are, most church musicians
rm music they personally have come to
and they hope to educate others to their
taste. This is sound educational practice;
it is a Christian desire to lead others to the
abundant life we have found. Second: it
ssible also to have a theology of church
c selection, which may in itself be quite
. Third: like anything else—like a graven
e, like money, like power, like the church
—this theology may become an idol. This
s church musicians should guard against.
while we should constantly try to let God
through us and our music, we should also
antly bear in mind that to many—perhaps
—of the congregation, He may speak
gh music in much lesser degree, or even
at all.

AUGUST

Your Music Calendar suggests service music for special days of the church year and lists anniversaries of hymn writers, composers and music events.

August 3, 1858: Maltbie D. Babcock, famous Presbyterian minister and hymn writer, b. Syracuse, New York.

SUNDAY, August 6:

HYMNS: 2 "Come, Thou Almighty King" • 372 "Love Divine, All Loves Excelling."

ANTHEMS: Palestrina: "Praise Be to Thee" MYG (medium) • Mueller: "Beautiful Saviour" (See June MUSIC FOLIO).

ORGAN: Boehm: "O Christ, Who Art the Light and Day" (from *The Church Organist's Golden Treasury*, Vol. I) ZC (easy).

August 12, 1838: Sir Joseph Barnby, noted English organist and composer, b. York.

SUNDAY, August 13:

HYMNS: 355 "Sing Praise to God" • 468 "The Light of God Is Falling."

ANTHEMS: Tye: "Praise Ye the Name of the Lord" (See June MUSIC FOLIO) • Young: "Come Thou Fount of Every Blessing" ZL (easy).

ORGAN: Means: "Chorale Prelude on 'Down Ampney'" MZB (medium).

SUNDAY, August 27:

FESTIVAL OF CHRIST THE KING

HYMNS: 21 "Come, Let Us Tune Our Loftiest Song" • 463 "Thy Kingdom Come."

ANTHEMS: Friedell: "King of Glory, King of Peace" MZB (medium) • Wood: "Christ Is the Sure Foundation" YZ (medium).

ORGAN: Clokey: "O Worship the King" (from *Thirty-five Interludes on Hymn Tunes*) MZH (easy).

August 28, 1890: Joseph Clokey, noted composer of church music, b. New Albany, Indiana.

MY COUNTRY, 'TIS OF THEE

tune: "America" by Henry Carey
words by Samuel Francis Smith
The Methodist Hymnal, No. 489

BY ALFRED B. HAAS

The college glee club stood poised, waiting to begin their concert. Acknowledging the applause greeting his appearance, the conductor nodded to the accompanist and motioned to the audience to stand and join the men in what everyone assumed would be our national anthem. How agreeably surprised all were to hear instead the simple musical phrasing of Henry Carey's "America" and to join in the singable range with the familiar words of our national hymn:

"My country, 'tis of thee . . . I sing."

In this month when we celebrate our nation's birthday, it is well to say thank you to the New England Baptist minister Dr. Samuel F. Smith for the poem which so simply expresses dependence upon

"Our fathers' God, to Thee,
Author of liberty,
To Thee we sing."

The tune, blending in that perfect marriage of music and words which always characterizes a good hymn, is attributed to the English musician Henry Carey and suggest another famous national hymn, "God Save the Queen." Dr. Smith said that the use of the same tune for the national songs of both England and America was "a beautiful bond of union between the mother country and her daughter."

There are other hymns by the Reverend Samuel F. Smith in our hymnal: 307, 398, and 487, but the preacher-poet will be long remembered as the man who made "America." The poem was first sung at a Fourth of July celebration in Park Street Church, Boston, in 1832.

As you enjoy your summer vacation and travel through a land "beautiful for spacious skies and amber waves of grain," watch for those lovely rural houses of worship with their finger-spires pointing toward heaven, calling us by silver trumpets to holy convocations, and remember the sermon in song "My Country, 'Tis of Thee." Be grateful for "rocks and rills," but even more for those "templed hills" and above all, for Him in whose service those temples stand on the hills to which we lift our eyes.

One and All

(*Continued from page 5*)

class sessions they learned to recognize different time values, to read notes by the do-re-mi system and how to find "do" in any song. They progressed from sight reading songs for seven- and eight-year-olds to sight reading hymns.

Two women from one church became so interested that they brought the rest of their church choir members to the sessions so they could learn to read music, too. One man remarked, "I've been singing for many years. Now at last I understand what all those notes and things mean."

Facing Other Problems

Music in the church school is not the only musical problem faced by the small, rural church. The hymns sung in the church worship service and the anthems of the choir are often not what the minister or congregation desire. Again a shortage of trained musicians and the small size of many church choirs make it difficult to improve the situation.

As a first effort we held a hymn sing in which all the hymns were written by Charles Wesley. A congregation of about one hundred and fifty people, representing all the churches in the group ministry, sang some of the hymns. The more difficult and unfamiliar ones were sung by a massed choir made up of individual church choirs. One of the high points of the service was an interpretation of the great hymn "Jesus, Lover of My Soul," given by a woman from one of the churches.

The Charles Wesley Hymn Sing was so deeply appreciated that the group ministry planned a joint choir festival. Every choir, both children's and adult, in the group ministry churches was asked to prepare and sing an anthem. All the choirs joined in the final selection. Congregational singing and instrumental solos added variety to the program.

The festival was held in a church with a loudspeaker system in the steeple and the entire service was broadcast outside the building. When the sixty voices of the massed choir joined to sing "All Hail the Power of Jesus' Name," the tune sounded triumphantly down the hillside and across the bay.

"Let us sing together" are words from a beautiful round. Emphasize "together" and small, rural churches can have meaningful musical experiences. The experiments of the West Washington Group Ministry churches point the way to many exciting, creative and helpful things any group of small churches can do if they are willing to "sing together, One and all in joyous song."

cal Tone as Related to Blend and Balance

ll choir directors would probably agree t the best way to secure choral blend and ance is to choose the members by stiff audi-ns. Although in most church choirs there is ie degree of selectivity, few of us have a ge group of competent singers from which choose choir personnel. It is then the di-tor's responsibility to tap the latent vocal musical resources in his congregation. This ns that the director must be able to de-op better vocal co-ordination and musical reness in interested but average singers. ese persons should be trained to establish, intain, and control the all-important ele-nt of mood in worship services. This goal not be attained unless the choir sings with ie degree of uniformity regarding pitch, ing, blend, balance, quality, and rhythm. e choir must achieve beauty in design and nd.

One of the most effective ways to control nd and balance is to see that each singer is the right section. This may sound elemen-y; however I am constantly amazed at the nber of people who have had previous ral experience and/or private vocal instruc-n and haven't found out where they belong a choir. The director must not compromise this point. A mezzo-soprano can ruin a ir by singing first soprano. In fact, she can m her own voice and develop bad vocal its by trying to sustain a line that is too n. On the other hand, a light lyric soprano be ineffective or detrimental trying to otiate the alto tessitura. In either case choir will not benefit from the natural al capabilities of these singers. Further-re, the individual singer will not attain his al potential if he is allowed to sing in the ng section. I have found it unwise to accept rospective singer's word for what part he gs. Too often he is completely mistaken. e director must know how to determine ere each singer belongs and see to it that sings there. When we let sopranos sing alto ause we need altos, we are evading the e. It is most difficult, if not impossible, to ld a solid choral sonority with good blend balance without attention to this impor-t detail. Only when singers are in the right ion can the director demand and get full al response without fear of hurting voices. fact, voices often show considerable im-vement soon after being changed to the t section.

s strange as it may seem, I have heard many irs that were ineffective because their di-ors had inhibited the singers by the way they worked for blend and balance. The voices became depressed and devitalized in the attempt to achieve uniformity. We can help our singers by choosing music they can sing effectively at their stage of development, occasionally venturing into music that extends them vocally and emotionally. The careful choice of music along with continual effort to improve vocal competence will go far toward solving problems of blend and balance.

Probably the last thing a choir learns is to sing from vital pianissimo to full fortissimo without distorting blend and balance. If a choir is to impart an emotional impact effectively, this dynamic potential must be tapped. This has led me to work for blend and balance by encouraging free but disciplined singing rather than by imposing controls that inhibit and constrict.

Most church choirs are numerically out of balance, having more women than men. This is just the reverse of the numerical balance in many of our outstanding choirs, especially in professional groups. Attention to numerical balance will make the whole task of achieving total blend and balance easier. A firm foundation is as necessary to a choir as to a building. The bass (foundation) must be solid enough to support the superstructure of tenors, altos, and sopranos; otherwise the structure lacks stability. One of our primary tasks as directors is to enlist a group that has a semblance of numerical balance. We must do whatever is necessary to accomplish this. Fortunately, most congregations respond to enthusiastic, competent musical leadership. If our choirs are to contribute positively to our worship services, they must be vocally and musically competent. The task of training is not an easy one, but it can be accomplished.

BY LEE W. FISER

CHORAL TECHNICS

Processionals and Recessionals

Much has been written about the reasons for and against ordered processionals and recessionals in so-called non-liturgical churches. Without debating the issue, let us look at the organist's responsibility if his church has processionals.

Processional and recessional hymns are usually intended for congregational singing. Therefore, the organist has a primary obligation to the congregation in these hymns. He should never play them in any way that will discourage congregational participation. For example, he should not fade out on the closing stanza of a recessional hymn as the choir recedes in the distance.

To prevent meaningless repetition of stanzas in case of a lengthy processional, the organist may need to improvise between stanzas. An occasional modulation to a higher key for the final stanza presupposes the ability to modulate and transpose.

ORGAN TECHNICS

BY V. EARLE COPES

Transposition and Modulation

Every church organist should strive to master the essential skills of transposition and modulation. These can be self-taught by thorough study of excellent texts.[1] After he completes these studies, the organist should regularly practice transposing hymn tunes and simple anthem and solo accompaniments to nearby keys.

Modulation is closely related to improvisation, for the latter may include the former. Good improvisation requires understanding of form, rhythmic stability, melodic interest and intelligent harmonic structure. Organists lacking ability to improvise well should select and adapt material from ready-composed sources, making sure that the material used is compatible with the musical elements between which it is used.

For example, the book *Modulation in Theory and Practice* includes modulations from every key to every other key, composed in different musical styles so that the bridge is similar to what precedes and what follows. Every organist should strive to become independent of precomposed sources as soon as possible. He should practice writing short modulations, using melodic, rhythmic and harmonic ideas from adjacent music. As he acquires experience and mental discipline, he can gradually wean himself from writing and improvise modulations as necessary.

Varied Hymn Accompaniments

There are opposing viewpoints regarding the use of free harmonizations or accompaniments to hymns for congregational singing. Some say that use of unfamiliar material of this nature discourages congregational singing by calling attention to itself. Others hold that congregations respond with greater enthusiasm to a fresh harmonization, especially for a final stanza.

Each organist should decide the issue for his own church. Here are a few questions to help make such a decision. How well does the congregation normally sing? Is the hymn in question a very familiar one? Has the congregation been adequately prepared for this experience through the bulletin or other means? How strong is the choral leadership, and is the choir ready to assume its role of strong unison singing? To what extent does the new harmonization depart from the hymnal version? Does it really enhance the hymn or does it detract by calling attention to itself? Does it really add to the total worship experience?

If an organist decides to use such accompaniments, he may need to locate such precomposed material. The settings by T. Tertius Noble[2] are well known. Other sources are: *The Saint Thomas Church Descant Book,*[3] *Thirty-Six Short Preludes and Postludes on Well-Known Hymn Tunes,*[4] and *Thirty Short Preludes on Well-Known Hymns.*[5]

[1] Dunham, Roland W.: *Practical Transposition,* MZH $3.75 and Barnes, E. S.: *Modulation in Theory and Practice,* MZH $4.50.

[2] Noble, T. T.: *Fifty Free Organ Accompaniments to Well-Known Hymn Tunes,* MZH $3.00 and *Free Organ Accompaniments to One Hundred Well-Known Hymn Tunes,* MZH $4.50.

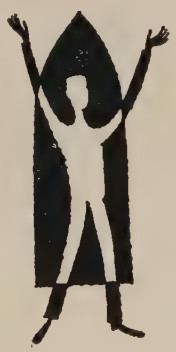
[3] Coke-Jephcott, Norman: *The Saint Thomas Church Descant Book,* MZB $0.60.

[4] Willan, Healey: *Thirty-Six Short Preludes and Postludes on Well-Known Hymn Tunes* (Sets I, II, III), YI $2.50 each.

[5] Peeters, Flor: *Thirty Short Preludes on Well-Known Hymn Tunes,* YI $3.00.

MUSIC IN THE MYF

BY PHILIP R. DIETTERICH



Said Old Gentleman Gay, a Thanksgiving Day, If want a good time, then something away!' "* And 's exactly what our MYF not only on Thanksgiving , but many times during year. We gave away some- g we valued, something we e together, something that rs appreciated. We gave music!

Ve shared it with shut-ins, aged, the mentally ill; we it into jails, orphanages onto the streets at Christ- time; we took it into rch worship services and smoke-filled club rooms. discovered the joy of Chris- giving.

This all started when our istian Citizenship Chair- n challenged us to get out our self-centered rut and for opportunities for istian service. We asked pastor for suggestions, and had us consider the lonely s of many of the shut-ins aged members of the rch. We secured the names these persons and decided visit them periodically ughout the year rather than just at Christ- time. When we call, we now take a bulletin n the morning service. One of us reads the pture, choir members sing the hymns (oc- onally an anthem), and we take turns lead- in prayer. Frequently we discover particular ds which these people have, and if we can- help, we pass the word along to church nbers who can.

ometimes we sing for worship services at mental hospital. The patients have been t responsive and appreciative of our con- s with them. They say they are happy to e some normal people around, although I n wonder how some of our "crazy" MYF'ers be considered "normal."

nother interesting place where we've sung ns and held brief devotional services is in enile corrective institutions. The young peo- there are always happy to see us, and we like members of John Wesley's Holy Club we minister to them.

Hallowe'en and Christmas parties at the children's home have given us the greatest satisfaction. Sharing with them in play party games, folk dances and relays, and teaching them our favorite songs and hymns make our times with them rewarding. By sharing not only our music but also our love and concern, we discover the meaning of real Christian fellowship.

The discipline and teamwork required to build a good MYF choir has helped us understand the meaning of Christian service. Our choir, like many others, sings in the worship services of our church every Sunday. We are also asked to sing for special church group meetings and occasionally for civic groups. Our choir performs a real Christian service when we remind social groups of the place of spiritual things in life.

Some choirs exchange lofts when their ministers exchange pulpits on Race Relations Sunday. Our group enjoys singing in choral festivals with youth from other churches and of different races.

One Christmas our group sang for a seven-year-old boy whose brain had been injured in an accident. He had not been able to speak for six weeks. As we sang carols, his eyes danced, and as we turned to leave he gave out with a real "Thanks!"

Not only is music's therapeutic value being realized by MYF'ers, but music also has tremendous power for Christian witnessing. Glen Johnson of Lovers Lane Methodist Church in Dallas, Texas, tells of an unusual experience with his MYF. During a summer evangelistic program the young people went into the quadrangles of various housing projects for Negroes, Latin Americans, and low-income white persons, and they sang and brass choirs played hymns until people came within earshot. Then a direct evangelistic appeal was made, and an invitation was given to attend the evening church service. Choir members then visited the homes of the project and made direct appeals to the people.

There are all kinds of music in your own MYF. Why not share it with others?

By Annie Douglas Green Robinson ("Marion Doug-).

MUSIC FOR JUNIORS

BY MURIEL ALFORD

Communication

The art of communicating ideas, plans, and basic philosophy is an important phase of our work as leaders. How well do you impart to parents the goals and purposes of your junior choir? Are parents aware of your choir philosophy?

There are several means of communication which may and should be used: personal visits in the homes; occasional letters to parents; teas or coffee hours for parents; a choir newspaper; a choir brochure; a choir handbook. All these help establish lines of communication.

At the beginning of the next choir season you may wish to use all these communication channels, or perhaps you will want to concentrate on one or two. An annual choir handbook, which may be mimeographed or printed, is an effective means of explaining the choir program to both parents and juniors. The handbook might be a four-page folder with an attractive cover. The paragraphs should be brief for quick reading and understanding.

A Sample Choir Handbook

The first page of your choir handbook should include the title, "Handbook for Junior Choir Members and Parents, 1961-1962"; the name and location of your church; the names of the minister, choir director, organist or pianist, and chairman of the choir guild.

Page two might include a statement directed to the parents, such as:

Dear Parents,

Our choir is a vital and necessary part of the on-going program of this church, offering character-building and churchmanship training and experience, as well as growth in musical knowledge.

There are certain standards which have been established for each junior choir member so that we may achieve high ideals of sacred music. It is important that parents read and understand these standards. The effectiveness of our program of Christian education through music is dependent upon the enthusiastic cooperation of those who participate in it.

Listed in this choir handbook are items for your information and guidance so that parents, juniors, and leaders may work together in making church music more meaningful to the individual, to the church, and to the community.

Following this statement you might list some ideals or goals toward which you are striving:

. . . to add to the beauty and holiness of the worship of God.

. . . to have our choir always associated with the finest and most worthy choral music.

. . . to be reverent in the worship services with processionals, formations, and deportment always appropriate to meaningful worship.

. . . to know the great classics in sacred music and the worthy hymns from our Christian heritage.

. . . to inspire each individual choir member to be worthy of leading others in worship.

. . . to keep our church a "singing church."

Some suggestions regarding attendance might be listed on page three of the handbook:

Each choir member is expected to attend all rehearsals and appearances of the choir unless excused in advance by the director.

If the choir member is ill or desires an excused absence for other good reason, he (or a parent) should call the director in advance or send a written excuse. If the child is well enough to attend rehearsal and "listen in," he should do so provided he does not endanger his health or that of others.

Accurate records of attendance and punctuality are kept for each member. When the junior joins the choir, he is expected to continue that membership through the entire choir year and agrees to attend all rehearsals and appearances unless prevented by illness or other good reasons.

lothing less than these attendance require-
nts is worthy of high choral standards.
gers and parents who are in earnest regard-
the achievements of their choir will take
le in these challenging requirements and in
worthwhile accomplishments of their group.

age four of your handbook could read like
:

The junior choir participates in the worship services of our church on festival and special occasions which average about once a month throughout the choir year. Adequate advance notice is given of these singing dates; choir members and parents are asked to keep them free of conflicting activities.

All choir members are expected to appreciate the dignity and reverence of the worship service and to conduct themselves in a spirit
thy of the occasion.
ach choir member can help maintain the
it of worship by refraining from all conver-
on, by careful handling of hymnals and
ic, by sitting quietly, and by avoiding all
ractions to worship.
ll choir robes are the property of the
rch and should be treated with care and
ect.

our handbook might conclude with a listing
mportant future dates for your juniors or
an appropriate Scripture quotation.
he parent who is informed and who under-
ds your purposes and ideals will be an
usiastic supporter of the choir program! It's
o you to communicate.

A Sample Letter to Parents

s you begin a new choir year in the fall
may wish to use a letter to parents as a
ns of communication.

r Friends:
he choir for junior boys and girls will be-
a new season with the first rehearsal on
_____ at _____ o'clock.

We wish to invite your child to become a member of this choir. We shall need your approval and co-operation. Each junior choir member needs the interest and assistance of his family as he participates in the group. The family may learn together the hymns which are taught in the choir experience. To help the choir member be consistent in his attendance, the family will need to avoid any plans which would conflict with rehearsal hour or with the choir's participation in a worship service.

The choir experience can mean much in the spiritual development of each junior who participates if he and his family give it their loyalty and co-operation.

Will you discuss this as a family, so that the decision to become a junior choir member is a mutual one? Please have your junior bring the enclosed registration card with him to the first rehearsal.

Thank you for your interest and co-operation in making our church a "singing church."

Making Your Summer Profitable

Here are suggestions which can make this summer profitable:

1) Attend a summer choir school or music workshop, such as the National Fellowship of Methodist Musicians' Conference at San Diego, California, August 6-11. Sessions will deal with all phases of music in the church, including work with juniors.

2) Catch up on your reading of books which will help you grow as a leader.

3) Select new anthems for the coming year; analyze and memorize them. It is not too early to choose your Christmas music!

4) Make plans for a choir brochure, choir handbook, letter to parents, choir paper, or other promotional material. Talk over your plans with other leaders.

5) Reorganize and add to your picture file; find new illustrations for your choir bulletin board.

6) Add new records to your library after consulting an up-to-date listing of available records.

7) Evaluate the past year's program. List the strong and weak points. Look for worthy projects and activities to add to next year's program.

8) Pray for continued guidance that you may be a sincere and worthy Christian leader.

BY VIVIAN S. MORSCH

The Primary Child and Hymns

Familiarity with the great heritage hymns of the Christian church is one of the most priceless possessions a person can have. A repertoire of choice hymns of the ages can be a built-in resource to draw upon in all kinds of spiritual and emotional need. The glaring lack of this resource in the total church stems partly from a movement which in itself was excellent; namely, to remove from children's experience those things which could have little or no meaning for them and hence were negative in their teaching value. This came about musically as reaction to the hymns that were currently popular, namely, the poorer grade of gospel hymn. The omission of hymns from primary school education was not bad if it meant ceasing to teach the children such songs as "I Was Sinking Deep in Sin." This song evoked a rhythmic response, but little else. One musician has said that the words had no meaning for children and were usually sung in a manner that really said, "I am sinking deep in sin, having a wonderful time."

Having removed adult hymns from the repertoire of the primary class because they had little meaning for children, church school educators went overboard on the songs which sang of "sweet-faced little daisies," "the dear little children in far away lands" and many other "little" songs which we can all name.

Since the awakening to the need to understand growth processes of children and to grade teaching methods and materials in the light of that knowledge, what has happened to the great hymns of the church and the church school? A generation of children grew up under a double standard of music, one for the church and one for the church school. Many congregations slipped away from a vital use of many heritage hymns into listless participation in a limited variety of hymns. This fault could be blamed in part on the failure to teach good hymns to children.

A giant step in the development of the use of music in Christian education was the introduction of graded hymnals and the appearance of hymns integrated into curriculum materials. But, in our zeal to provide songs within the understanding of children, we still tend to shy away from the richest available source of such material, the tried and tested hymns which are the heritage of Christians. Granted that a random selection of hymns from any denominational hymnal would be of questionable value, careful selection of tunes and words related to the unit of study and suited to the growth stage of the children will be rewarding beyond imagination. Certainly we should not limit the repertoire of primaries to hymns selected from *The Methodist Hymnal.* In previous articles I have advocated the use of folk songs and other song materials, as they are not only useful but invaluable for primaries.

Primary teachers may spend rich hours together with *The Methodist Hymnal* and a good book about hymns, determining the heritage hymns which could and should be learned (wholly or in part) by primaries. Where it is possible to work out a list of hymns for the entire church school, each department goes through the same process, working through a representative committee to make a list of hymns to be learned during progression through the school. Certain considerations will condition the process of selecting hymns for the primary classes. Some of these are:

1) How many hymns can and should the children learn during their primary years? This depends on the length of church school sessions and what other program activities there are, such as vacation school, pre- or post-school sessions, music experience groups, and whether or not the children attend church services. Some classes could learn well one new hymn each quarter. Others could learn one with each unit of the curriculum and one or more in summer activities. It is especially important to use the hymns after they have been learned.

2) What makes a hymn useful with primaries? The music must be within their ability to sing well. Fortunately, many good hymns are fairly simple musically. Complicated rhythms, extreme ranges, difficult melodic figures are rarely found in good hymns. Look at hymn No. 51 in *The Methodist Hymnal.* The tune is known as "Tallis' Canon" and is inherited from the English. It progresses in even note values and lies within the octave of *D.* Such simplicity characterizes many of our best tunes.

The words of our hymn selections must be subjected to very particular scrutiny. Although

dren can learn to sing words which have le meaning for them, generally they should be expected to sing words which with ir limited knowledge of abstract ideas and bolism give to them false impressions of the e ideas, the concepts back of the words. gs for primaries should be objective and ightforward in poetic expression. For exple, read hymn No. 301, "Guide Me, O ou Great Jehovah." This is one of the great jective hymns of the church, but its metaors almost defy explanation to primaries.

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t is possible to make slight alterations in words of some hymns without destroying total meaning of the poem, and at the ne time make the hymn better suited to mary use. *Hymns for Primary Worship* has de some use of this device.

Hymn words may also be selected because y relate literally or generally to the curricm units being taught. "For the Beauty he Earth," No. 18, relates to Closely Graded rse I, Unit VII. Third graders, exploring e Land Where Jesus Lived, will find their st related song material in the graded books. rching the hymnal makes one acutely aware now few are the hymns about Jesus (except sonal) that children can sing meaningfully. ymn tune which should certainly be heard the third grade is hymn No. 5, "Leoni," to ch we sing "The God of Abraham Praise." is study unit would be a good time to listen he Hebrew melody, although the text is too ture for primaries.

) What resources are available to make experiences with heritage hymns rich and meaningful for all of life? Resources can be either people or things. Teachers need books to learn about hymns, something about the composer, the hymn's place in church history, its meaning. This is necessary for the teacher's appreciation as he studies the hymn. *Our Hymnody* by Robert G. McCutchan is the best guide to *The Methodist Hymnal.* The talents of other adults can be rich resources for the department. A first presentation by a gifted parent or choir member may crystalize the beauty of the hymn for all future repetitions.

4) What opportunities will the primary children have to use the acquired hymn repertoire in shared experiences in the family and the fellowship of the church? Not only does the child grow by learning great hymns, but he needs to share in the common expression of faith through hymns with members of the total church group. When the child has gained his knowledge of hymns in relationship to other learning experiences, the value of singing with the larger group of the family or congregation is intensified.

In summary, some of the great hymns of the church may and should be taught to primaries for their immediate enjoyment in the church school and in the larger fellowship of the church, for the enrichment of curriculum themes and in preparation for the increased meaning in their use throughout life. These hymns should be carefully selected for their heritage value, the intrinsic poetical and musical worth, theological and doctrinal consistency with the curriculum of the church, and their suitability to the growth stage of the children. A complete list of hymns for growing should be made and a goal set for learning. Each church must work out its own list.

Here are some hymns in *The Methodist Hymnal* that are suitable for primaries:

"The God of Abraham Praise" (Tune only)	No. 5
"My God, I Thank Thee" (First stanza only)	No. 9
"All People That on Earth Do Dwell"	No. 13
"For the Beauty of the Earth" (Stanzas 1, 2, 3)	No. 18
"All Praise to Thee" (Stanzas 1 and 5)	No. 51
"Father, Lead Me Day by Day" (Stanzas 1 and 3)	No. 437
"This Is My Father's World" (Stanzas and 1 and 2)	No. 72
"Joy to the World" (Stanza 1)	No. 89
"All Glory, Laud and Honor" (Stanza 1)	No. 128

MUSIC FOR KINDERGARTEN

BY PHYLLIS N. MARAMARCO

Three R's: Rhythm, Relaxation, Release

The kindergarten teacher in First Church was convinced that certain principles needed to be remembered before the children could enjoy rhythmic play:

the pianist must have a repertoire and be ready to play any part of it accurately and with due regard for rhythmic pattern;

floor space must be provided, clear of obstructions which might cause accidents;

the temperature must be comfortable, a cool 68 to 70 degrees;

the children must be allowed a setting in which they might enjoy creative expression without fear of ridicule or unnecessary restraint.

The teacher knew, too, that she might expect a wide variety of responses from the boys and girls. She was well aware that some children might just stand or sit in one spot and sway their bodies in axial motion. Others might offer very complex motor skills, as when Eddie ran rapidly, sat down and slid, while Mrs. M. played a swift scale ending with a heavy chord. Then there was space above as high as the ceiling toward which they might stretch and reach, or they were encouraged to float through the room blowing a feather that a teacher set a-sailing. Again, one day Eddie lay flat on his stomach, propelling himself in perfect swimming form while others followed, and Mrs. M. played the music of "Chorale." [1]

Always Alice was a leader. Her creative dances were imaginative and completely unspoiled by imitation of what she may have viewed on the TV screen. Jim loved to be a loose-jointed clown; Charles clumped loudly with his feet; Tony became a galloping horse (perhaps playing out one of his problems; Tony had once been bitten by a horse and was in mortal fear of animals); Teddy invariably worked with the bulldozer just as his father did.

In the spring we were birds on the wing, or we planted, watered, and raked our seeds, or we danced to our heart's content for the sheer joy of warm, sunny days. In the autumn we were leaves blown by the wind. At Christmas time we rocked new dolls or became teddy bears. Sometimes we became snowflakes blowing silently over the countryside, or we rolled huge snowballs into snowmen and then allowed them to melt away to a puddle, or we went flying by two's and three's over the glassy ice with the greatest of ease on our skates. Thus we followed the seasons in their courses.

Throughout Mrs. M. supplied music which supported the children's wishes. She found that *Play a Tune* offered just about every rhythmic pattern the children might demand, and she became thoroughly familiar with this source.

Sometimes, however, Mrs. M. would ask, "What would you like to do to my music?" Thus the children were challenged to listen with discrimination, suiting their actions to the rhythmic beat and mood they discerned. When Mrs. M. played "Allegro" from Haydn's *Sonata No. 5,* one child might step ever so softly and another might tap his toes. Schubert's "Moment Musicale" brought forth heavy jumps on the accented chords; "Gently, My Johnny" suggested a swaying motion, perhaps with an invited friend; and "Tarentella" might excite a whole stampede of galloping horses. Now and then Mrs. M. asked the children to listen for shadings, now loud, now soft, now tapering off to a whisper. Occasionally, responses were meant to be ludicrous and deserved a hearty laugh; again they were seriously artistic and were thoroughly appreciated.

We progressed from the easy to the complex. At first responses were sometimes no more

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[1] All references to music are from *Play a Tune* (Ginn and Company, $2.68).

Preparing to Be a Church Musician

(*Continued from page 4*)

ist was not always what it should be, but was not to be the concern of anyone but director of music. Is it not necessary for rch musicians to learn that a church choir- ter has limitations and responsibilities that ıot confront the director of a concert choir? udents and older musicians in their eager- for fine repertory often fail to remember they are speaking through music for a gregation of laymen, as well as for them- es. Recently a young organist in his first rview with a minister said, "I must make ear that I am a professional musician and I cannot prostitute my art for any minister ongregation." One is reminded of the wis- ı of C. S. Phillips, who said that a church place to help the wayfaring man or woman ıg the rough road of life and not an academy he fine arts; that we must offer only our to God, but we have no reason for suppos- that God's idea of "the best" is purely or ı primarily aesthetic.

is our duty to know and to teach others ıppreciate fine music. But we can all learn ı that great purist, the late A. T. Davison, likes to tell of his early years with the vard Glee and Mandolin Clubs when he l to get right down on the floor with the s, musically speaking, in order to win their fidence. But in the end he established in n a taste and appreciation for the finest in ic, and as a result he raised the standard of ic in almost every college choral group in erica as well.

There was a time when our schools of church ic did not insist on rigorous technical ndations. Theoretically, such a foundation thought to be good. But actually there e too many dry-as-dust technical experts could not get to first base with a volunteer ir of adults, young people or children. One embers an able choirmaster in one of New k's largest churches whose choirs of different s were overflowing. But he was not a bril- t organist. After taking the examinations of e American Guild of organists several times failing, he went to one of his most able eagues and said, "I have decided to get out church music. I don't know enough to pass associate examination, let alone to become ellow." His colleague, knowing the strong points of this man and the success of his choirs and musical program told him that few Fellows of the Guild could do what he was doing with his large groups of volunteers. "Now it is time for you to forget the Guild exams and devote yourself to the thing you love most and do best in life—the directing of the choirs"—which this choirmaster did for thirty years thereafter to the benefit of the congregation and all who sang under him.

We who are in formal branches of church music education should remember that when we have done all we can to establish the highest standards of excellence in our profession, there are priceless qualities beyond the academic, the scholastic and the technical. Too often the young person is not aware of these other demands in the field until he has made some fatal mistakes. That remarkable teacher Helen Dickinson once admitted to the School of Sacred Music a quiet, modestly talented young woman who never startled the faculty or other members of her class by any particular brilliance. But in her quiet way she became one of the most successful teachers and is the highly respected and beloved organist-director of a large program of choirs in a large, discriminating community. Another student comes to mind in this connection—a young man from a Southern state—who had grown up on a farm and had little musical training, but who made the most of every opportunity while he was in school, and who never let one suggestion go untried. His minister recently told me that he was the finest church musician he had ever worked with. Here was someone whose love for the church, whose delight in learning and whose dedication to his work produced a first-class leader. Often it is the intangibles added to the more easily-recognizable essentials in the equipment of a church musician which make for lasting success.

There was a time when any one of our profession felt he was fortunate if he could attain authority in just one aspect of church music. And mastery of a single area often seems to suffice on the continent of Europe even today. But in America as in England we might as well face the fact that ours is a many-sided profession. David McK. Williams once said of his colleague T. Tertius Noble, "There are better organists than Dr. Noble, there are those who are more outstanding choirmasters, and there are those who can compose greater music than he. But where is there a man who can do all these things as well as Dr. Noble? And that is the test of a good church musician."

(*To be continued*)

OR'S NOTE: *Preparing to Be a Church Musician* is pted from a lecture given by the late Hugh Porter at national convention of the American Guild of Or- sts held in Detroit last summer.

Fanfare!

What is the basic cause of inferior church music? Where should our roots be? Harald Rohlig suggests answers to these questions next month in *Music Here —Worship There.* Does your choir need rejuvenating? Robert Scoggin describes a plan that works for many churches, *A Choir Retreat.* Looking way ahead, we hope? Helen R. Trobain helps you plan for *String and Wind Music for the Christmas Season.* Are you guilty? Many are! To find out, read *First and Last Only* by Albert W. Ream. Interested in *The Creative Arts in Church?* Christine Kallstrom, a talented lady from Texas, begins an exciting new series on this subject next month. And you'll surely want to read and keep the concluding portion of *Preparing to Be a Church Musician* by the late Hugh Porter.

Music Folio includes: "Christ Is the World's True Light" by Samuel Walter, "A Babe Is Born" by Robert Chambers, "Gradual for Advent" by Austin C. Lovelace, "To the Christ Child" by Regina Fryxell, and one of "Six Preludes for Organ" by Ernest Bloch.

Music for Kindergarten

(*Continued from page 42*)

than finger movements, imitating raindrops or quiet walking steps. But by spring the boys and girls suggested complicated forms. On one occasion following a discussion of light refracted through a prism, the children selected pieces of cheesecloth in rainbow colors, and to lilting music they waved them gracefully or wound them around their bodies or asked a friend to hold an end and sway the cloth in arching effects.

Perhaps some of the most pleasure was found in pretending to jump rope, either solo or with a child at either end of an imaginary rope. Then one day we reached the zenith of our skill as ten people vigorously turned the ropes simultaneously, and five children jumped to the beat of Mrs. M's music.

Skill? Yes, skills were certainly developed. But even more important perhaps, the teachers saw *children* develop into truly released persons, confident and appreciative of their own and other's achievements. And so we grew and grew.

WHO'S WHO in MUSIC MINISTRY

The late DR. HUGH PORTER was director of the School of Sacred Music, Union Theological Seminary, New York City. (*page 2*)

ROSEMARY NIXON is a deaconess of the Woman's Division of Christian Service, assigned to rural work in Maine. (*page 4*)

DR. JOSEPH C. BEAVER is director of music, Central Methodist Church, Endicott, New York. (*page 6*)

DR. HELEN R. TROBIAN (Mrs. Albert) is associate professor of music at Wiley College, Marshall, Texas. (*page 10*)

EDITH LOVELL THOMAS is author of *Music in Christian Education* and editor of several collections of children's songs. She lives in Claremont, California. (*page 11*)

THE REV. CARLTON R. YOUNG is director of church music for Abingdon Press and editor for the revision of *The Methodist Hymnal.* (*page 14*)

ALFRED B. HAAS is associate professor of practical theology, Drew University, Madison, New Jersey. (*page 34*)

LEE W. FISER is professor of music and choral director at Marshall College, Huntington, West Virginia. (*page 35*)

THE REV. PHILIP R. DIETTERICH is minister of music at Trinity Methodist Church, Youngstown, Ohio. (*page 37*)

MURIEL ALFORD (Mrs. Richard R.) is director of children's work and choirs, First Methodist Church, Glendale, California. (*page 38*)

VIVIAN S. MORSCH (Mrs. Chester E.) is director of Christian education, Westminster Presbyterian Church, Piqua, Ohio, and author of *The Use of Music in Christian Education.* (*page 40*)

PHYLLIS N. MARAMARCO (Mrs. V. J.) is director of children's work for the Connecticut Council of Churches, Hartford, Connecticut. (*page 42*)